Canadian Manager on Canadian Conditions

THE NEW YORK
DRAMATIC MIRROR

MAY 13 1914

PRICE TEN CENTS

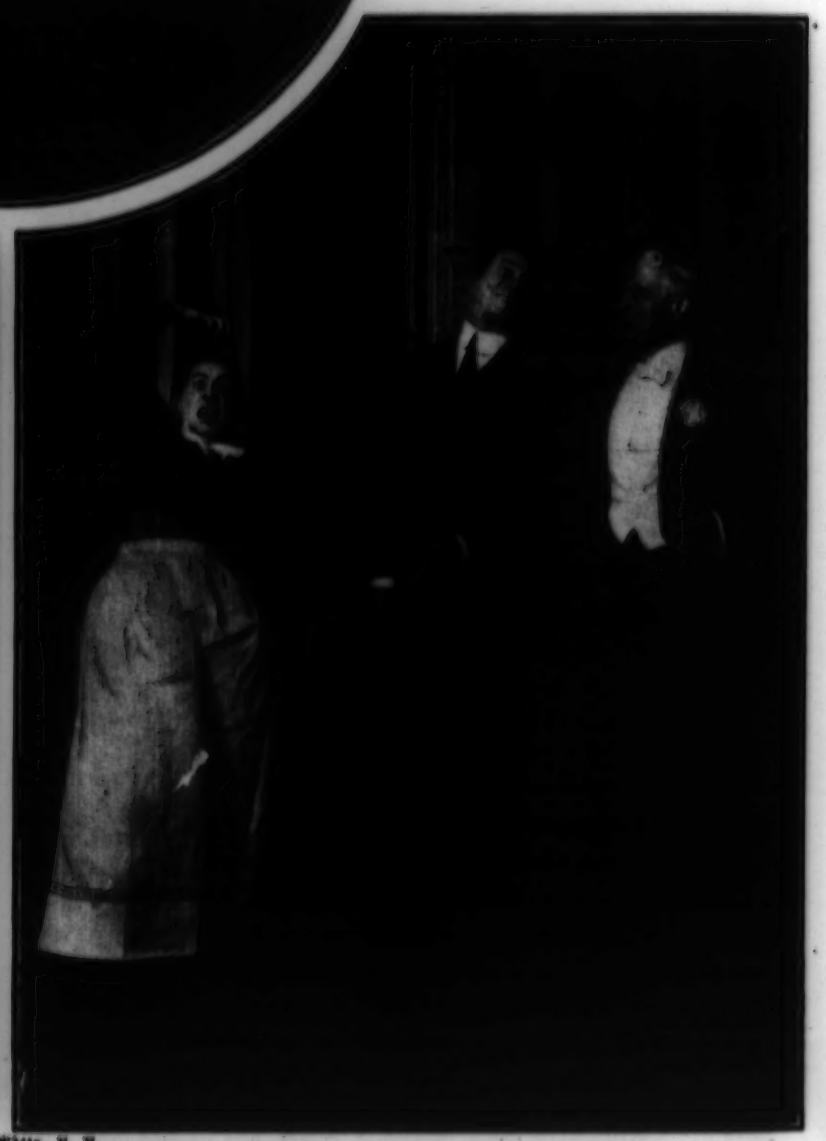
Copyright, 1914, by Chas. Frohman. BILLIE BURKE IN "JERRY"

"Placing a Play"---by Jack Lait

NICK LONG, JR.

Sol Young.

EDA VON LUKE



Photos by White, N. Y.

JOHN CROMWELL AND EVA CONDON IN "TOO MANY COOKS"

ERNEST TRUEX AND JOYCE FAIR IN "THE DUMMY"

MAUDE EBURNE, GEORGE PARSONS AND FRITZ WILLIAMS IN "A PAIR OF SIXES"

FEATURES OF CURRENT ATTRACTIONS

THE NEW YORK
DRAMATIC MIRROR

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IMPROVING THEATRICAL CONDITIONS IN CANADA

THE ratio between bulk of matter written about the dramatic millenium in Canada, and information gleaned therefrom, is probably greater than the odds of any other theatrical propaganda in the world. More than a pint of real data is rarely found to the bushel of words, and that pint is seldom complimentary. Consequently an impression has been made on the people of the "States," that the Dominion is a veritable camp of the Philistines to American authors, actors and managers.

But it happens, according to an authority lately in our midst, that our Canadian cousins are quite as discriminating as ourselves, and the occasional difficulties that have arisen over the status of American attractions there, are due mainly to the fact that the country as a whole is comparatively new, and going through the same process of adjustment experienced by our own forefathers, when American play piracies were the scandal of international theatricals.

The gentleman whose sentiments I have just expressed, is William Holles, joint managing director with Carl F. Leyel, of the recently formed British Canadian Theater Organisation Company, Ltd. He was here in New York with R. J. Lydiatt, manager of the Sherman Grand Theater, Calgary, and until recently dramatic and musical critic of the Calgary *Albertan*, who is general press representative of the new concern. It was Mr. Lydiatt I first started out to interview, for he is said to be one of the best posted men on theatrical conditions in Western Canada, but he turned me over to Mr. Holles as the man with the most available information.

Certainly Mr. Holles had much of interest to talk about. The movement with which he is identified is not only a new departure in Dominion theatricals, but also one of the most significant. It is founded upon the idea that theatergoing in Canada is governed by the intrinsic worth of each and every attraction. In this connection, Mr. Holles quoted from a recent editorial in THE MIRROR on the issue being agitated in London, that English managers are taking advantage of American neglect, and monopolizing the field. It was entitled "Canada for the British." "Canada isn't," said Mr. Holles in reply; "it isn't a theatrical field for any nation in particular. Politics and geography have nothing to do with it. It would be fatal if we had only English attractions, for admixture is necessary, and anyway, there are not enough English attractions to go around. While many American plays are so purely local that they fail to touch our public, a good American play is as keenly appreciated in Canada as anywhere.

"There was a time—and still is, to some extent—when the belief was prevalent in England that as Canada was made up of patriotic British communities, the public would accept anything as long as it contained a waving Union Jack. Operating under that idea, repeated attempts were made to foist poor plays and worse actors upon the Dominion theatergoers. At last affairs reached that serious point where the English stamp on a production was almost enough to condemn it. Thus it became imperative to create a real standard of plays, and maintain it. Reputable English managers meeting the obstacle, and being at pains to discover its source, realized that a change of some kind was imminent and that something must be done immediately if they were to occupy the field at all. It was necessary not only to make the public conscious of the better things that were being imported from across the water, but to take it into managerial confidence, and let it feel it had something to say about the nature of its fare. To accomplish this, the public had to be organized. Of course, there were little sporadic attempts toward self organization in the way of theater clubs, but that way meant many mistaken experiments that would spell disaster to as many visiting companies. So the managers felt, with their close knowledge of the theater, derived from long and frequently painful experience, that they could effect a wider and more immediately operative organization that would give the public opportunity to say what it wants, and at the same time oblige it to support the productions desired. That is why the managers would

WILLIAM HOLLES.

rather combine the theatergoers than have them consolidate themselves.

"This was the situation as viewed by my colleague, Mr. Carl F. Leyel, of London, who founded the British Canadian Theater Organisation Company. That was started to increase a knowledge of the best productions of the English-speaking stage in the seats of learning. He was quite content to get reflected glory as long as that purpose was accomplished, quite subordinating himself as an individual. London was without a drama producing society at the time, and there was plenty of room for the venture. The Adelphi had turned to musical comedies, and the Drury Lane gave but two months of the year to drama, while its productions were too cumbersome to be moved on the road. An arrangement was made to give drama at the Lyceum, and something like $150,000 was spent to alter the house for the purpose. But the public soon became tired of drama, and before long came to feel it was rather *mauvais goût* to be seen going. Then, with the influx of musical comedies, business suffered greatly. You know the theater thrives by what it's fed on. If it's fed on moving pictures, it's going to come to look upon the entire theater as 'a show,' and on that strained diet, is very apt to miss a feast. We looked about for a new field, and I came to Canada, and spent eighteen months there studying the situation. My partner, Mr. Leyel, was at the Adelphi in London.

"The British Canadian Theater Organisation Company exists for the purpose, among other things, of bringing the best productions into Canada. First of all was the necessity of managers and public working together, to arouse a public interest, to inculcate a desire and appreciation of the best, and to create new playgoers. Anyone may become a member. There is no initiation fee and no dues. The managers pay all expenses of the organization. A member assumes only the obligation to patronize the plays approved. Circulars are sent to all members, containing full descriptions of all important plays current in the large cities of the world, and they are otherwise kept informed of the international theatrical situation, doings of stars and so on. The society is put on a utilitarian basis, a sort of *quid pro quo*. In that way they are enabled to select the pieces that they believe to be worthy, and desirable. Other prerogatives of membership include the right to veto productions deemed unworthy, and to make pertinent suggestions independently, directly to headquarters in Montreal. Also, a member may book his seats at the theater playing company attractions, several days in advance of the general public.

"Each important center has an officer known as the Honorary Secretary. We prefer to have members join through him, although they may come in directly to headquarters, because then we are able to keep tabs on them. This officer is our local executive. He is our mouthpiece. He reports the attractions selected by vote in his district, and, if an attraction isn't appreciated, gives us his frank opinion of the cause of the public disposition, whether it be inclement weather or just a rival offering.

"We now have organizations in between fifty and sixty cities of the Dominion. In Ontario alone we have them in forty-three towns. More are at Port William, Saskatoon, Moose Jaw, Calgary, Edmonton, Vancouver, Halifax, St. John and other places. Enrolled in the membership are ministers of the Dominion Parliament, lords-bishop, archbishops, educators, and prominent people in every walk of life. With so much support, we are assured that the work is appreciated, and are encouraged to continue it. I have been twice to the Coast addressing members in every city in the Dominion.

"From the manager's standpoint, our dates are open time, and as English and Canadians wait for the Monday night verdict on a play, the society guarantees the first night. If the attraction takes hold, we pay expenses; if not——" Mr. Holles completed the sentence with a resigned wave of his hand.

"American producers and managers should realize that Canada is worthy of attention. You see, when United States managers buy the American rights to a foreign production, the Canadian rights are usually thrown in. They are practically never used, and consequently, being tied up, Canada never sees the pieces. A difficulty here is that your producers don't nurse the small manager. And the neglect means a loss of millions of dollars."

ARTHUR EDWIN KROWS.

Two Months Old.

Oiling Her Up.

JULIAN ELTINGE.
With His Mother.

The Crinoline Girl.

Two Years of Age.

PLACING A PLAY

By Jack Lait.

[Mr. Lait is a genial writer, with sufficient wit to write a successful farce and keep enough back to make his Chicago "Telegraph" one of the most popular papers of its kind in the country. Mr. Lait, who is the author of "Help Wanted," recently related his experience as a dramatist, which The Mirror *reprints with a feeling that it is conferring a boon on humankind.—Ed.]*

THEY say every man has the manuscript of an original play in his trunk. This is not literally true. Some men have no trunks. But playwriting, being one of the unskilled professions, is open to all comers, and we find the budding drama within the throbbing chest alike of the gentle shoe clerk, the blasé drummer or the painless dentist.

It is not hard to write a play. The main difficulty lies in the lack of intelligent appraisal of the finished or embryonic product on the part of men whose business it is to accept and produce the plays. They are opposed to the development of new talent. Producers are skeptical and pessimistic of undiscovered genius, as almost anybody will tell you; and if there were an open season for impresarios, a million inspired but disappointed authors would wipe them out.

On the Limited en route from Los Angeles to Chicago I met a man who knew me, and he spread word through the train that I was a writer of plays. It was not a nice thing for him to do. I had always treated him as one gentleman would another. However, he did it. Before the trip was over, seven men and a woman, one by one, had sidled up to me and imparted, with more or less detail, their plays. In the number were a fruit buyer from Kansas City, a mason contractor from Iowa, an automobile dealer from New Jersey, a toothpick manufacturer from Indiana, and an undertaker from Nevada. The dining-car conductor, too, made overtures for my ear, but, as he was a paid and uniformed employe, I did not have to listen to him, so I do not know what his play was about. The others were all about love, except the contractor's. His was about drink—in four acts.

It takes so long to get a play produced, that he who would respond to the hoarse cry of "Author!" "Author!" must get an early start. I began at the age of eight, and by my twelfth cycle had rounded out the scenario of a play designed to fit the title, "The Pirate's Revenge." It contained more larceny than Joliet, and was long on massacre. It was picturesquely situated in caves and aboard a low, rakish sloop, and was replete with doubloons, pieces of eight, grog and cutlasses. My mother thought it was a little bloody, but, nevertheless, a pretty good play for so young an author. My father said it was ridiculous, bringing forth considerable indignation from my sisters and an aunt. Nothing much came of it: but it is not too late yet. I still have the play. Should it never blossom, I shall always believe that my father's stern and probably unjust verdict was to blame.

Presently I changed my idea and started to work on another theme—in which the captain of a college track team was the hero, and probably the prettiest co-ed in the world was the heroine. The name of this one was to have been "The Hero's Bride." I submitted it to the teacher of our English class, who affected whiskers like Shakespeare has on in the pictures, and who could find hidden meanings in Addison or Pope which those authors themselves had never divined. He says he read it: but I cannot believe that he did, because he gave it back two days later, and said: "Grotesque." I was beginning to feel the ruts in the path ahead of him who would give birth to the great American play. I hated that teacher for years: I do yet, as a matter of fact.

About that time I left college and began to study law. In the intricate labyrinths of Blackstone I discerned the possibilities of many plots. It struck me that no more pathetic and pitiable figure could be displayed than a layman who, though innocent of wrongful purpose, got himself involved in the sticky tangle-foot mess which the statutes afford. It was then that I constructed a three-act drama called "Technicalities." In it a young man's life was blasted through his penchant for stepping on a section of the criminal code every time he moved, with virtue triumphing only at the end, when the venerable judge proclaimed that, law or no law, my hero was an honest and Christian lad, and no harm would come to him. As my studies progressed, I discovered that most of my technicalities were pretty thin, and that any $10 lawyer could have shot holes through the accusations without leaving his chair. So I laid that one aside.

The law grew monotonous, so I accepted the career which had always beckoned me—journalism. For years and years I was a police and court reporter, became an editor, and finally a critic. My own and experiences as a playwright had not dulled me to the errors of other ambitious ones, and I indited deep, learned and often sardonic diatribes on the plays of the day, with the result that none dared suggest that there was anything about the drama that I did not know. Having conquered this world, having held to view the shortcomings of all contemporary writers for the stage, I knew that the next step was to show them how it really ought to be done. In the meantime I had scared up an acquaintance with sundry and divers managers and producers, and became conversant with the modus operandi of putting a manuscript over the plate. So I wrote another play, in one act.

I called this one "Lead, Kindly Light." It was neither literary nor deep. But many years of writing for the public had given me a fleeter touch and a smattering idea of what the people like to hear and see. "Lead, Kindly Light" was produced in New York. It is now playing in England, where they think pretty well of it. It started out to be an underworld drama and finished as a plea for the uplift, running the dramatic scale from the fall from grace to redemption. At the last moment I stuck in a comedy tramp and wound him through the story. He saved the piece.

In that I found a moral which will never leave me. The stage is a field for entertainment, purely. If one has a message of protest he must set it to the tune of comedy and pathos, wind it about the spindles of love and passion and put his words in the mouths of human men and women. Theatergoers will listen to sermons and absorb and appreciate them. But they will not go to theaters for that purpose. They don't mind weeping a little, they rather like to be shocked if the material is not wantonly aimed for that purpose, and they love to laugh.

MY EVENING "STAR"

(A tribute to Miss Mary Grey's rendition of Mary Turner, "Within the Law.")

My morning stars all faded long ago
While waxed life's day to noontide's fervent glow,
And afternoon in waning passage swift
Brings with its close kind heaven's fairest gift
My Evening "star" on golden sunset throne,
Dominion of the sky, is all her own.
Her radiance will light my weary way
Into that night whose dawn is judgment day.

By George Allen Thornton.

Montgomery, Ala., March 20, 1914.

A master work is seldom played as well as it is written. Mediocrity always fares better with the actors, possibly for the reason that they can add more of themselves to mediocrity, possibly because mediocrity leaves us more leisure to pay attention to their acting.—Lessing.

ONE OF MAUDE ADAMS'S FORGOTTEN CHILD'S PARTS

(From the Deseret News)

A good many stories have been written regarding Maude Adams and her brilliant career, but not many of the writers of these stories know much of her early life. They generally begin with the time when she was leading woman to John Drew and picture her life as passed on flowery beds of ease. Of her childhood days in Salt Lake and San Francisco, of the barnstorming tours of the Coast she and her mother undertook, of the many parts she played as a child, of her school days here at the old Collegiate Institute (when she was one of Professor Coyner's bright pupils), of her long dreary grind in the profession, playing minor parts in the Western theaters, but always steadily advancing towards the goal of her hopes, recognition from a New York manager—these stories tell us little or nothing. Those familiar with the struggles of herself and her mother, Annie Adams Kiskadden, who still lives in Salt Lake with her mother, Maude's grandmother, Mrs. Barney Adams, know that the young actress served an apprenticeship of hard toil and varied experience, and know that her rare art could have been developed in no other way.

Most Salt Lakers interested in Miss Adams know that she was born here Nov. 11, 1872; that before she was a year old she made her very first appearance on any stage by being carried on a platter across that of the Salt Lake Theater in the farce "The Lost Child," that she sang between the acts of "Divorce" when she was nine, and was paid $7.50 a performance for her services by Manager Whitney. Also that she made a great hit playing the important role of the child in "A Celebrated Case" in California and Oregon under Mr. Maguire, which first brought her into real prominence.

One appearance during her early childhood, which doubtless even she has forgotten, was resurrected recently by the writer in looking over the files of the *Deseret News* for the year 1879. In May of that year Miss Annie Adams (she was never called "Mrs." then) and her daughter, came to Salt Lake from the Coast. With her customary energy she set about arranging for a production on the stage where, in the sixties, she had been the popular leading woman of the Deseret Dramatic Association. She found it uphill work. The old gifted company had mostly scattered, and the only performance aside from those of traveling troupes, were given by a somewhat ragged organization which included "Mike" Foster, Mark Wilton, W. C. Crosbie and Carrie Cogswell, "Jimmy" Harris being manager of the house. Two dates were filled, however, May 8, when "A Woman of the People" and the farce "Little Susie" were presented, and May 9, when "The Stepmother" formed the bill. The advertisements boomed "the Salt Lake actress Miss A. A. Adams and the wonderful child actress, 'Little Maude.'" The artist girl was then six years and six months old.

Excerpts from the *Deseret News* indicate that mother and daughter did not benefit heavily from the ventures. Incidentally, too, they indicate that the *News* criticisms then, as now, did not hesitate to tell the cold truth about theatrical presentations. The notices follow:

[From the issue of May 9, 1879.]

MISS ADAMS'S REAPPEARANCE.

The theater last night was not so well attended as the performance merited. Miss Adams has lost none of the charming art she has always possessed, or of making herself a favorite with the audience, and it was the general verdict that she has improved materially since Salt Lake saw her last. Her appearance was refined and artistic, her acting beautifully pathetic. Her little daughter, Maude, is a wonder. Like her mother, a born actress, she not only has a prepossessing address, but her elocution is as clear and perfect as her acting is free and unrestrained. She plays with the manner and presence of mind of an experienced actress. Mr. Crosbie was as good as ever. Miss Cogswell and Mr. Sutton did very well, and so did Messrs. Wilton and Foster, though the latter would have improved his part if, when he found he has lost his affianced, he had exhibited a little more feeling; he manifested no more emotion than if he had lost a nickel. The orchestra rendered splendid music in fine style. Mr. Crozall's cornet solo was particularly good.

The one thing needed, now as always, is fiber in the artists.—Thomas H. Dickinson.

MADAME CRITIC

THE patriotic feeling is certainly rampant in the old town just at present. If you haven't got it, don't worry, you'll get it. The germ is in the air. It is particularly zealous in the atmosphere which circulates within the countless theaters.

You may not be conscious of your patriotism when you enter—perhaps your mind is too full of the play, the fashions and your intermission smoke, but it isn't necessary to prepare for the attack. Those whose subconscious selves are apparently miles away in the clouds will come right down to the present, and Mexico when the strains of "Dixie," "Yankee Doodle," and the other popular airs float toward them. But when the orchestra plays "The Star Spangled Banner," if there's one American drop of red blood in your veins, you will *rise* to the occasion. The thoughts of country, loyalty, honor, and the flag will surge through your brain, so that even if you have never cheered before in all your life you will feel like doing so.

That impulse came over me recently at the Strand Theater when they flashed a colored picture of the starry banner on the screen, and the orchestra began the opening bars of the music, which for dignity and inspiration has no rival. In a second that great audience was on its feet as if drilled to respond to a command. One man near me gazed about, half-protesting, half-inquiring, as to the meaning of it all; but mental force prevailed in its combination and, still wondering, he joined the others.

Evidently he was a foreigner not long in our midst, who has only had time to peer into the crucible of amalgamated sentiments. Give him time. "The Star Spangled Banner" has had a long fight for supremacy, but there is no doubt that it has at last taken the lead.

It seems strange that there should ever have been any question about it, for "My Country 'Tis of Thee" is a borrowed air with somewhat stilted verses. "Hail Columbia," too, never did satisfy the public exactions, nor does "Columbia, the Gem of the Ocean." "My Own United States," enjoyed a certain mild vogue after its introduction of "When Johnny Comes Marching Home," but it is never heard at present. We mustn't forget Teddy's favorite, "Hot Time in the Old Town." Band leaders and schools did their best to popularize these various songs, but they were but half successful.

Personally, I always preferred "The Star Spangled Banner." I heard it not long ago wafted across the Hudson just at dusk as a party of us were returning from tea on one of the battleships. As the first bars of the anthem reached our ears the steamer was stopped, while officers and guests remained speechless and motionless until the last note had died away. It was an impressive incident which I shall never forget.

I think credit should be given the Army and Navy for having settled the vexatious question as to which patriotic song best suited our needs. And now the theaters are making the choice emphatic in the minds of the masses.

Your Madame Critic had a most exciting experience last week. She was fortunate in being invited to attend some rehearsals of Odette Tyler's war-time playlet, "It Happened in Dixie," which was produced in Brooklyn, and is described by the Brooklyn *Eagle* as a hit containing enough thrills for a three-act play.

I never before knew how much work there is attached to the production of a sketch. It requires all the care, and more, too, of a long play, for every word and act must mean something and point directly to the plot. If it doesn't, then don't waste your time in trying it.

Of course, Miss Tyler is experienced in every sense in stagecraft, for this is not her first production, and she knows every foot of the stage and just how to apply the values of little things which to the novice seem insignificant. It was very interesting to see her dash some of the speeches which she had thought beautiful and important. Rehearsals developed the fact that they sounded well, but were not necessary.

As I watched them getting the little play ready for its first performance, I drew a comparison between it and a soldier who is ordered to advance into the enemy's country. He is permitted to take only so much accoutrement—no matter how much he would like to take more. To put enough tense moments into a twenty-minute dramatic sketch to equal a three-act play is an unusual feat, but I want to say that Miss Tyler did it in "It Happened in Dixie."

There are several novel surprises in it, which alone should insure it continuous booking in the big time. As for Miss Tyler, I can only say that she looks as trim and pretty, and acts as charmingly as when she won all hearts as the dainty Southern girl in "Secret Service." At the opening performance her husband, R. D. MacLean, remarked: "I have never seen you look better, even when I first met you"—and he meant it, for R. D. is not given to exaggeration.

When one's husband says such a thing—well, there can be no doubt of it, can there?

They asked me to hold the book at the first performance, because they thought I would not get nervous. I agreed, but, believe *me*, never again! I stood safely hidden in the wings where the players could see me in order to feel confidence in case some one forgot his lines. Of course, no one did. They were all letter-perfect, but I didn't understand that it is a rare thing for an actor to stick in his lines, so I hardly dared lift my eyes from the manuscript. The sympathetic strain was so great that at the end of the twenty minutes I felt as though I had actually acted the whole play myself.

"Suppose you had to speak the lines instead of merely reading them," remarked Miss Tyler, "what would you do?"

EDMONTON (ALTA.) NEWSBOYS' BAND.

(In Circle, John Michaels, "Mike," Ex-New York Newsboy in Times Square, Who Organized It and Is President of the Edmonton Newsboys' Union.)

"I think I wouldn't try it," I replied.

She laughed. "Why, some people become so nervous that their knees knock together," she said, "but they manage to get through, somehow."

Later, I heard of a young singer who didn't get through somehow at the one opportunity she had to appear in public. The occasion was a Sunday night concert, at which the ambitious young woman who had been studying in Europe was to show New York what she had accomplished. The house was filled with her friends. She had spent several hundred dollars for a beautiful evening gown, and her accompanist was all that could be desired. On the eventful evening the accompanist began the opening bars of the first song, and the singer made her appearance on the stage amid an interested hush on the part of the audience of well-wishers.

For a moment she faced those hundreds of eyes, then abruptly left the stage. This did not arouse any excitement for a moment, for the audience did not anticipate the cause of her withdrawal. The accompanist waited a moment, then glancing in the direction of the absent young woman again, began the prelude. When he reached the place where the singer should begin, there was no one on the stage but himself. Again the musician began, with the same result. Then he withdrew to the wings, only to reappear and inform the audience that the singer had been seized with a sudden indisposition and would not be able to sing.

The truth was, the young woman had been so overcome by stage fright that she determined then and there never again to try to sing in public. And she never did.

Relatives and friends endeavored in many ways to persuade her to change her mind, but she told them that millions in money and the height of fame would not be sufficient reward for a second ordeal like the first one.

A cheerful voice greeted me one sunshiny day, recently. It belonged to Hans Robert. I hadn't seen him in three years, but I may truthfully say, he is as juvenile in appearance as ever. I have known Hans for more years than three; but, to my certain knowledge, he hasn't grown a day older in all that time. The man who can play juveniles at twenty and keep on playing them at—never mind, I'm not going to tell you, for although they say a man is only as old as he feels I know better. He's got to look the part to be convincing.

I asked Hans how he manages to make other people forget his birthdays, and he confided to me that he attributes his continued youth to plain domestic happiness. I know he was not saying that just for publication, either, for I happen to know it's true.

When a man saves up several thousand dollars and invests them in a play which draws a few breaths of life only—enough though to consume all his hard-earned salaries—and then can walk Broadway with a smile on his face and not one regret for the flown hopes—what's the answer?

"Domestic happiness," said Hans. That sounds like a simple recipe. At any rate, Hans recommends it.

MADAME CRITIC.

ACTORS FOR PUBLIC SCHOOLS

(*New York "World"*).

Henry Clews suggests that it would be a good thing to have "a first-class actor speak Shakespeare's lines in our public schools," and the idea will be commended. A course in Shakespeare under such conditions would be educational in the best sense.

But where will the actors be found competent for the task, assuming that the requirements include ability to declaim Shakespeare with adequate elocutionary expression and emphasis? The names of two or three will occur who act Shakespeare with sufficient intelligence to interest Broadway audiences. But to recite Shakespeare from the platform, to convey the meaning of his lines with the voice alone, without the resources of costume and scenery, is an art of another kind, and it may be questioned whether it is not almost a lost art.

Actors of the old school could do it, but where does this method survive? They were trained to a sonorous style of elocution which is now out of vogue, as is the formal oratory of their day, but which was then as now the appropriate method of Shakespearian declamation. Doubtless they often spoke their lines with less intelligence than could be desired, and doubtless too they exhibited mannerisms and sometimes tore a passion to tatters.

Even so, their elocution possessed an impressiveness which is largely lacking to modern stage elocution away from its scenic environment. Something of the old thrill is gone and an important element of the romantic for which the current style of less emotional elocution does not compensate.

FORMULÆ

BARRIE.—Mix equal parts of sentiment and whimsical humor and serve with Maude Adams.

SHAW.—To five-eighths parts of satire upon British respectability, add three-eighths of pungent wit directed at the conventions.

BERNSTEIN.—Shake well two problems and precipitate what is apparently the least interesting but which proves the direct opposite. This excites and surprises the patient, but it is unmistakably effective.

MAUGHAM.—To drawing-room repartee add a Spring garden scene and Simpkins entering with tea.

BRIEUX.—Pour vitriol upon false modesty and smug complacency, after which dissolve in a convincing exposure of sex crimes. Dr. Richard Bennett is a specialist in applying this formula.

HARRY B. AND ROBERT B. SMITH.—Surround an idea of mistaken identity with a prince or princess of an imaginary realm traveling incognito.

WINTER GARDEN PRODUCTION.—Mix equal proportions of ragtime, Al Jolson and color contrasts by Melville Ellis. Soothing to the tired business man.

For my part, I am as willing to laugh as anybody, and as easily diverted with an object truly ridiculous; but, at the same time, I never care for seeing things that force me to entertain low thoughts of my nature. I don't know how it is with you, but I confess freely to you, I could never look long upon a monkey without very mortifying reflections.—CONGREVE.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

THE SUMMER STOCK SEASON

THE Summer stock season is almost upon us; and as the robins nest again we shall have our favorites with us to worship and applaud.

How soon a stock company establishes home-ties with its patrons, and how we learn to look up to this actor and that actress with a peculiar affection that is rarely ever felt for anyone outside of the home circle.

They are something to venerate, to be adored through a mysterious veil which it would be all but desecration to rend. They are something apart from, and yet a part of us. They express what we feel, yet cannot express, or dare not. They seem to read our secret thoughts and yet respect our secrecy. Their sincerity, their earnestness, their devotion to duty, their manliness and womanliness, appeal to our finer senses. They are the living reproof of the libel so often uttered against the profession. They spread the propaganda of liberal thought; they educate the public to the truth of the profession to which they belong.

These hard-working stock players have no time for nonsense. Theirs is no primrose path of dalliance. And, somehow, the public soon finds out how serious these children of the muses are in truth, the King's jester no less than His Royal Majesty, or the noble Queen in her crown and ermines.

It is that we see them in so many parts that they work their way into our hearts. How many a present-day metropolitan favorite owes his vogue on the Great White Way to the days when he was a member of Mr. DALY'S stock company, or of the Empire, or the Lyceum.

But for our having seen him in so many parts year after year, in comedy and tragedy, we should not have that sympathetic interest that we feel for him as an old friend and acquaintance.

The recently increasing popularity of the stock company, the installation of companies in hundreds of cities, is a good thing. It is particularly a good thing for the players. The lure of the road soon palls. They cannot all be permanently employed in New York or Chicago. Broadway is tenacious of its arbitrary claims to dictation. It has a bar up against the unknown spell-binder of the footlights.

But every good and deserving stock player can have his own little Broadway. Every player can create his own following and move in his own little world, respected and loved—loved as few of any other profession are loved. He can create his own circle of loving hearts that follow his fortunes with the same deep, heartfelt interest of a brother or sister.

It is something to be proud of, something to cherish through success and disappointment, this silent tribute of loyal hearts. And it is well for the actor. It teaches him to be self-respecting; it enables him to form home-ties of his own; it offers him the solace for wounds inflicted by the insolence of the powerful, and it builds up character, and manhood and womanhood. It sets up a standard which must be lived up to.

A BRUNETTE CHORUS

WE observe not without consternation that "The Midnight Girl," when it goes to San Francisco for the Panama Exposition, after leaving her moorings at the Forty-fourth Street Theater, will exclude from the chorus all ladies that are not of a decided brunette type.

The blondes and auburn-haired, and those of neutral tint, will not be suffered to enter the ranks, and all because California play-goers have shown a marked preference for dark-haired coryphees. This segregation, so to speak, we are told, is an innovation in the annals of musical comedy.

It is doubtless that, and more. It is discrimination. Naturally the blondes will develop hysteria. It is the first time in the history of mankind that they have thus been ruled against; and in the name of all the blondes, from Diana, Phryne, Helen of Troy, Cleopatra—yea, from Eve—down, we solemnly protest.

The blondes and auburn-haired have always monopolized the interest of male man, whether because of their scarcity, despite the low price of peroxide, or not, we will not say.

If the edict had designed to exclude the green-haired, or the blue-haired, it would not have shocked us greatly. But to place an embargo on all whose skulls are not invested with a hirsute adornment of the darker shades is violent discrimination, to use the mildest term we can think of.

The 800 girl students of the Ward-Belmont College at Nashville, Tenn., were addressed May 4 on the subject of "The Greek Drama." The address was made by Edwin T. Emery, the stage director and producer for the Shuberts, who is at present in Nashville as general producer for the Nashville Spring Festival, which is presented in the form of the ancient Greek drama under the auspices of the Board of Trade of the city.

UNAUTHORIZED ANNOUNCEMENTS

Editor THE NEW YORK DRAMATIC MIRROR:

SIR.—My attention has been called to an item in your issue of March 18 that stated that Mr. Charles Hart Kennedy is now playing the role of Brewster. It provided all goes well Mr. Kennedy will be presenting in Troy at the Gaiety Grand Opera House, at Rochester, N. Y., a similar but more difficult character than he is now playing. Mr. Kennedy has also made no production there was about the same time Mr. Kennedy is letter to the president of the University of California, dated March 28, states that this was entirely due to the imagination of Milwaukee newspapers, and discovers, on the part of Richard Bennett and the Kennedy family, the discovery of any such unfriendly announcement.

The Greek Theater is one of the buildings of the University of California, and as such is not to be rented by any person at any price for any purpose whatever. It is erected for professional performances having been vested in the president of the university in a committee of the faculty. It alone has the right to invite any one to make a performance there. Again and again in the various publicity mats has used the advertising purposes, asserting that Mr. Bennett has been invited to appear there; but invitations have been invited to appear there; but no statement should be given to any statement concerning the use of the theater that does not emanate from the committee. We regret unanimously entertainments in the theater and those of the highest class, so that it will be considered an honor to be invited to appear there. If their quality does not correspond to this lofty standard we shall be forced to withdraw the invitation. Any statement to the contrary is unauthorized and not intended as an honor cannot be made. Such an unauthorized announcement is the surest way to prevent an invitation.

In view of another item that has recently been published in your city, permit me to add that during the Panama-Pacific Exposition period we contemplate having in the theater a series of productions that will be commensurate with the importance of the occasion itself. Among those who have been invited to make productions are Margaret Anglin, E. H. Sothern, Robert Mantell, William Faversham, H. B. Warner, Beerbohm Tree, Otis Skinner, Wm. H. Crane, etc. We may of them may accept, but the invitations of the Greek Theater remain open, and the doors that lead to Greek drama, Shakespeare, Sheridan, Goldsmith, Moliere, Ibsen, Shaw, Galsworthy, Barrie, Pinero, Jones, Hankin, Hauptmann, Sudermann, Rostand, Maeterlinck, Phillips, Fitch, Moody, Thomas, Sheldon, Walter, Hazelton, Benrimo, Middleton, Bibbs, Rachel Crothers, Gertrude Atherton, Mary Austin, Jack London, Gertrude Stein, Edith Wharton, Kate Douglas Wiggin, Zona Gale, Booth Tarkington, Winston Churchill, Mary Johnston, Owen Wister, Harvey O'Higgins, Hamlin Garland, Frank Norris, Robert Herrick, Upton Sinclair, Will Irwin, Brand Whitlock, Ellen Glasgow, Mary Roberts Rinehart, Alice Hegan Rice, Ellen Thorneycroft Fowler, Gouverneur Morris, Rex Beach, Robert W. Chambers, Harold Bell Wright, Irvin S. Cobb, Peter B. Kyne, Edwin Markham, Joaquin Miller, Edwin Arlington Robinson, Vachel Lindsay, Edgar Lee Masters, Carl Sandburg, Percy MacKaye, Josephine Preston Peabody, Richard Hovey, Wallace Irwin, Ring Lardner, Montague Glass, Jeff Peters, Abe Potash, Mitchell Dawson, Ben Hecht, Maxwell Bodenheim, Floyd Dell, Sherwood Anderson, Edgar Saltus, Joseph Hergesheimer, Ben Ames Williams, Stephen Vincent Benet, Rupert Hughes, Irvin Cobb, Peter B. Kyne, Edwin Markham, Joaquin Miller, Edwin Arlington Robinson, Vachel Lindsay, Edgar Lee Masters, Carl Sandburg, Percy MacKaye, Josephine Preston Peabody, Richard Hovey, Wallace Irwin, Ring Lardner, Montague Glass, Jeff Peters, Abe Potash, Mitchell Dawson, Ben Hecht, Maxwell Bodenheim, Floyd Dell, Sherwood Anderson, Edgar Saltus, Joseph Hergesheimer, Ben Ames Williams, Stephen Vincent Benet, Rupert Hughes, Irvin S.

Personal

ALLISON.—George Allison will end his long and successful engagement as leading man of the Crescent Theater, Brooklyn, Stock Company, May 16, having made a most unusual record. Last year he had planned to make a change, but the patrons of the theater voiced their objections so strongly that he decided to remain for one more season. Now, however, he withdraws from the company, leaving the remembrance of much work of variety and distinction behind him. In the five years he has played upwards of two hundred parts of every conceivable kind. His magnetic personality and conscientious work will be long remembered by Brooklyn playgoers. Mr. Allison is now free to accept engagements elsewhere.

GUNNING.—Miss Louise Gunning, whom many regard as our best light opera prima donna, played a profitable stock star engagement at the Academy of Music recently in "Forty-Five Minutes from Broadway." It is said that she is getting $1,000 a week

MR. GEORGE ALISON.

for her plunge into stock along with Robert Edeson, W. H. Warner and other notables. On May 30 Miss Gunning bids farewell to our shores for a year's stay in Paris to study a series of grand opera roles, and after this we may never see her in comic opera again, as grand opera will claim her. Will she return to us by way of the Metropolitan Opera House? That is her secret.

LONG.—On this week's second page of THE MIRROR is an excellent likeness of Nick Long, Jr., the bright nine-year old son of Nick Long and Idalene Cotton. He is at present appearing with his parents in Wm. A. Brady's "The Things That Count" at the Playhouse. He assumed the role of Mickey O'Donnovan at a few hours' notice, several weeks ago, and scored an immediate success. Although it was his first part, he was at once perfectly at home on the stage and played it with all the assurance of a veteran. Young Nick is a natural born dancer, a talent no doubt inherited from his famous grandfather, the late Ben Cotton. The present ambition of Nick Long, Jr., is to become either an acrobat or a soldier; but judging from present indications, he will probably follow in his parents' footsteps and in years to come may be as well known in the theatrical world for artistic work and ability, as his father and mother.

ROSE.—After making a highly successful production of "Secret Service," in St. Louis, with members of the First Regiment Infantry, N. G. M., and society women, Frank Oakes Rose has returned to his home in New York. Mr. Rose has won an enviable reputation as a producer of military plays and pageants throughout the country. Among the plays he has staged with members of the National Guard, in different states, are "Shenandoah," "Ours," and "Held by the Enemy," "Henry V," "The Great Ruby" and Buffalo Bill's "Battle of Summit Springs." The St. Louis regiment has again secured the valuable services of this admirable and artistic producer for their next year's production.

It is not a bad art that has the support of the people. It is a bad art that needs it. THOMAS H. DICKINSON.

THE A. E. A.

(*New York Letter in Cincinnati "Enquirer."*)

One of the most astonishing features of the season to be mentioned—if we may talk shop instead of art for the moment, is the wonderfully rapid rise of the new actors' association which came into being with the beginning of this season and now numbers thousands of members. Heretofore the managers have had it all their own way in dealing with the players. They could engage them on indefinite contracts, rehearse them without pay for six weeks, and then abandon a play after the dress rehearsal, without so much as saying "thank you," or reimbursing them for the outlay for new gowns and things, often amounting to $200 or $300. Some time last Summer, Francis Wilson, Bruce McRae, Howard Kyle, Richard Bennett, Henry Miller and a few other players put their heads together and organized the Actors' Equity Association with the avowed purpose of correcting some of the evils complained of. The first stages of development were rather slow, and the movement was ridiculed, because every previous attempt of the sort to organize the players for self-protection had been signally unsuccessful, and it was a proverb that actors "won't stay put." But the executive committee of this association actually did something. It met the frowns of the all-powerful managers boldly, and as it began to grow it began to strike at some of the evils. It began to demand a curtailment of the period of free rehearsals and submitted an equitable contract, and to pledge its members to a strict observance of the rules of the organization. It appointed a delegate in each traveling organization to whom reports of violations of contracts were made, and who reported to headquarters. In a short time it began to demand payment for extra performances on holidays and the like. And now the association is growing at the rate of fifty members a week, and is an established factor in the profession. A number of managers accepted the equitable contracts from the beginning, but several important firms are still waiting for the association to go the way of previous organizations, and are holding out against the demands of the players. But the prospects are not encouraging for them. It looks as though the Actors' Equity Association had come to stay.

THE DIABOLIC MUMMY CASE

(*From the "International Psychic Gazette."*)

Everyone has heard of the malign Egyptian mummy case which was brought to the British Museum some years ago, and whose presence dealt death and disaster to attendants and others who looked upon it. A story is now being told in well-informed circles which is said to have emanated from one of the Museum authorities. From this it would appear that several of the museum attendants, convinced that they were in danger of their lives, presented an ultimatum that the coffin-lid must be removed from their vicinity or they would resign. Their demand was considered by the curators and in view of the catalogue of calamities that somehow seemed connected with the mummy case, their demand was considered reasonable. A replica was accordingly made and painted in exact fac-simile, and this was exhibited to the public as the real thing, no outsider being any the wiser or the worse. The coffin itself was deposited in an obscure cellar in the vaults of the museum. Then all stories as to the evil influence of the Egyptian coffin ceased. The attendants exhibited the replica with calm minds and stolid inscrutability.

The public who gazed upon it suffered no ill-effects. By and by, however, an American Egyptologist inspected the coffin and ascertained that it was certainly not genuine. It was a faithful copy, but his expert eye discovered it to be a fraud! To drop on the British Museum exhibiting a fake was an event of first-class importance, and an exposure that would have brought world-wide ridicule upon the venerable British repository of antiquarian art and treasure seemed imminent. The curators, therefore, took the American visitor into their confidence and explained what had been done. Moreover, they took him to the cellars and showed him the original coffin, and he declared that he was satisfied. "But look ye here," he said, "I guess this fine mummy case is not a bit of good to you in your cellars. I want that coffin for America! I'll make you a bid for it!" He did, and it was sold to him on his own terms. It was carefully packed, so that no one could guess what its covering-case contained; and arrangements were made so that no hitch would be caused by Customs House examinations. And so the coffin was despatched to America—on board the "*Titanic!*" It now rests miles deep in the Atlantic. The question being discussed is whether the coffin's reputed diabolic power hurled the leviathan to its doom.

As soon as they have put on a cloak and let their beard grow they cry, "I am an actor." Yet no one says, "I am a musician," because he hath bought a fiddle and fiddlestick; nor "I am a smith," because he is dressed in the Vulcanian cap and apron. But they take their name from their art, not from their habit.—*Epictetus, with apologies.*

Prominent Critics

Although the interesting fact does not necessarily make him any better a dramatic critic, Monroe Lathrop, of the Los Angeles *Tribune*, is the only dramatic critic extant who was baptised in the United States Capitol at Washington, D. C., his birthplace.

Vice-President Colfax, a close friend of the family, was responsible for this aquatic honor, and shortly after that the Lathrops moved to Pennsylvania. There young Lathrop, whose father owned a newspaper at Carbondale, and his three brothers, all wielded the editorial pencil in the interest of Carbondale public affairs. Mr. Lathrop, in more or less quick succession thereafter, held down editorial positions on newspapers in Williamsport, Pa.; Paterson, N. J.; Waterbury, Conn., and finally anchored in Los Angeles, the impediment in his further wanderings being the *Herald*. For this paper he wrote editorials, and later contributed the same line of writings to the *Tribune*. Finally he successfully suc-

MONROE LATHROP,
Dramatic Editor Los Angeles Tribune.

ceeded the late Rex James as the dramatic critic of that daily, which important place he now holds.

Mr. Lathrop is frankly a pragmatist in his attitude toward the productions of to-day.

"The methods of the stage have changed so radically," says Mr. Lathrop, "and by such a natural evolution, from Burbage to Belasco, that there can be no fixed rules laid down by which to gauge the worth of a play or the manner of its presentation. In my opinion, the changes have been on the whole for the better, and there will be still further developments as the times bring forth original spirits in the writing and producing departments of the art."

According to Mr. Lathrop a play should be judged chiefly as to how well the dramatist and producer and players have "put over" what they are driving at—literary quality being considered only to the extent that claims along that line have been made. He thus has been always, what many critics are not always, eminently fair and critical only to the point of criticising what is put forward as demanding criticising. If a dramatist has propounded a theme to his public, and its points are "gotten over" clearly and dramatically, Mr. Lathrop is content, however he may differ from his ideas, and considers his work well done if he confines his criticisms to how well the dramatist has done what he has set out to do.

He is one of the few dramatic critics who sees clearly in this respect and, seeing clearly, hews to that line and lets the critical chips fall as they will.

RUSSELL E. SMITH.

A CORDIAL TRIBUTE to one of England's leading actors was paid by Mr. Frohman, says the London *Era*. "Cyril Maude," he said, "has established himself as the most popular actor who has ever come to America. New York hates parting with him. His simple, unassuming, sincere manner, his fine personality, as shown on the occasions of the different addresses he has delivered in and about New York, has won great credit and affection for the English stage in America. Financially Mr. Maude has had an enormous success, and the citizens of New York have given him the keys of the city.

THE TECHNIQUE OF THE VAUDEVILLE SKETCH

UNA CLAYTON,
Author of "Just Half Way" and Other Playlets.

A CURIOUS but significant fact about any successful sketch in vaudeville is that it is wholly or in great part, either melodrama or farce. These two are the broadest forms of drama, differing only in so far as one is comic and the other serious. It may be said, therefore, that the successful variety sketch—and by successful is meant one that "brings the house down"—must be constituted by broad effects.

Broad effects are probably required because of the inability of a vaudeville audience to concentrate upon its entertainment, which in turn seems to come from the confusion resulting from the rapid succession of acts ranging from grand opera to trained seals. With an average of ten miscellaneous offerings presented in one evening, it is readily understood why the audience has its attention distracted, and why a spectator cannot reasonably or possibly concentrate his mind upon anything before him unless it is of the most grotesque or thrilling nature.

This lack of concentration must be made up in violence of appeal. Only what has literally bounding animation reaches the eye and ear. Hence the spirit of the audience, made querulous by the form, demands things "with a punch" that they may be singled out of the passing blur. Illustrate this by running past a fence. The missing picket, conspicuous by its absence, will be noticed before the presence of any other one is realized, unless it is noticeably marked. In vaudeville the fence, figuratively speaking, goes running past the spectator.

That is why delicate work, no matter how artistic it may be, is barred in vaudeville. This is not remarked in a spirit of depreciation, but rather in one of the keenest respect for the form as it really is. It cannot be deliberated upon. The more reason then, why it should be called the most genuine relaxation of "the tired business man," now that that popular myth has been supplanted in the clientele of the regular theaters by "the man in the street." Some will be disposed to say that vaudeville audiences would enjoy the finer work by way of contrast; but it happens that contrast in vaudeville is a matter of variety and not of degree. That is, for example, it is the alternation of melodrama and farce, and not of melodrama and comedy. The contrast is limited, with vaudeville itself, to the broader amusements, or those of the class that give little thought to the means to the effect as long as the effect itself is obtained.

The reference now is more particularly to the vaudeville sketch. Singing, dancing, acrobatic acts and displays of animal intelligence have probably reached their highest vaudeville expressions. New acts of the kind have novelty, but little more finish than the excellent "turns" of the old days when Tony Pastor introduced his clog dancers on a marble slab. Of course, there is always room for improvement, but the most undeveloped act, which is also about the youngest, is the sketch.

This offering is not a development of the ancient mime, or of the modern one-act play. It was at first simply a convenience for the so-called "legitimate" actor entering the field.

Sketches are well named. In a very considerable sense, they are unfinished. Rhetorical distinctions, insinuating wit, and intimate characterizations have no place there. They are not intended for close scrutiny. In a manner of speaking, the sketch is written for the entertainment of far-sighted people. Its function is to catch and hold a casual and indifferent attention for a quarter or half hour, and to exist in a medley of attractions, it must compel attention by a violent show of animation. Of necessity, its power is more physical than intellectual.

The breadth of the sketch is what distinguishes it from the one-act play, which will stand as much delicacy of handling as a comedy of full size. One-act plays will never be entirely successful on the vaudeville stage, even when written by best authors and presented by well-known actors and actresses. Their disappointment there will be in direct ratio to their success—as curtain-raisers, perhaps—upon the regular stage. The sketch will always be better suited for vaudeville, so the one-act play will have to seek its reward elsewhere.

In its best expression, a sketch is more middle than beginning or end, a big chunk gouged out of life—what is known technically and in the patter of the profession as a "situation." The idea of placing the crux of a dramatic situation upon the vaudeville stage is frequently interpreted by arousing a given group of characters to high excitement through the unreasonable withholding of information, which, if given, would make it all unnecessary, and which, when given, almost always leaves things in the same relations that existed in the beginning. Two women, waiting for one man; quarrel over their rights to his favor. When it comes time for the sketch to close, word comes by messenger that the man is on his honeymoon with a third woman. A woman, visiting a bachelor in his apartment, hides, from her arriving and suspicious husband, in a closet. The husband ransacks the place, and, at the end of twelve minutes, is told by the complacent bachelor that the closet leads to a private stairway to the street. Again, to the horror of the interfering man-servant, the corpse comes to life, and explanations prove that the tragedy was merely the rehearsal of an act written by one of the principals. And so on, and so on. These are mostly false uses of suspense, and the audience is more vexed than amused to realize that their sympathies have been imposed upon. But that doesn't matter to the actors, who feel satisfied that they have held the audience for the required time. But they cannot show the same act with the same degree of success, at the same house for the second time. These acts are the rule among "dramatic" sketches. The exception presents a progressive and fruitful situation intelligibly.

One of the greatest handicaps that vaudeville has in the way of realizing its own best is the number of hands an act must pass through before being presented to the public. It is safe to say that almost every dramatist of reputation has at least one good, virile sketch reposing on a shelf because of the difficulties of production and above all, of booking. The author writes a sketch. He treats possibly with an author's agent, who takes it to an actor's agent, or the first agent may also be the second. The actor's agent may produce the act, or he may place it with some actor who will put it on. Once produced, the booking agent finds an engagement for it, where it must pass the inspection of the house manager, and, after that receive what counts for very little, strange to say, the opinion of the public. A third, and sometimes half a vaudeville bill may fail and get more booking on the strength of the remainder's success. Each and every one of the persons named—the audience excepted—has something to say and perhaps to do, with changing the act to suit individual opinion. The author's agent prunes it; the producer (who "has a right to see where his money is going"), makes it conform to his own radical ideas on the subject; the actor playing "leads" contrives a fat part for himself, letting the rest go hang; the booking agent recommends changes from the depths of his experience (three years makes a veteran in this branch of the business); the house manager knows his particular audience "like a book," and, if the public condemns it, why everybody, from the doorman to the stenographer who typed the script, could have told the shrinking dramatist so in the beginning.

The main thing is to appreciate the fact that vaudeville is not the regular stage. And, in realising that difference, it is necessary to see it for just what it is, to understand that it has limitations, and to produce acts that will be its best expression.

The material for that best is only that which affords something sharp, vital and distinctive. It must stand out like a figure silhouetted against a clear sky. It must open with its main action rushing along at top speed, and as soon as that tension relaxes it must close. As said before, it must be all middle. The beginning and the end, in the strict dramatic sense, are off and away. Of course it must have a starting point, where relations are established and the situation made clear; and the end must satisfy the audience that the matter at issue is settled definitely, although there may be signs of future complications if one looks for them. It is simply a strong situation that is solved; that is all.

Now, there is no situation of genuine strength that does not have many things leading up to it, an exposition, to speak technically. In the real play most of these things would be shown objectively, on the stage. The sketch cannot consistently or reasonably do that, for time and diffused interest will not permit it. The conditions out of which the situation arises must be given in swift, vivid strokes, and the situation itself in full strength and entire force of the present moment. It is an action at its height, just a glimpse of the most interesting and tense part, where the smoldering fire has burst into flame, and just before it has been extinguished.

But it must not be falsely created, a hypothetical action, so to speak, built on the false withholding of information that, once given, restores matters to their original state. Something must be accomplished, for just as sure as an audience finds that its sympathy has gone for nothing, just so surely will it withhold it the next time the sketch is presented for its entertainment.

Someone will suggest that one-act plays may be presented in vaudeville if they are properly placed on the bill—that is, so presented that they may be seen before the audience becomes restless through witnessing violent pieces. Undoubtedly such a thing can be done, but it would hardly prove a profitable undertaking. It would be forcing vaudeville to accommodate a form that has no place there. The exact grading of interest to show off fine work to best advantage would require such knowledge of psychology and so much experimenting that at the end of the week the stage-manager would be in a lunatic asylum, and the engagement would be at an end. It would be a different matter if an entire bill were to be under one management, like the Eva Tanguay organization or the Anna Held Jubilee, and moved bodily from theater to theater; but it happens that each offering on the bill is by itself, striving for itself, and caring for none other. There is little attempt to place it on the bill where its particular merits will be shown to best advantage; it occupies a conventional position of its class or type—whatever that may be—and it must make good there or be withdrawn.

On March 2, 1912, the *Saturday Evening Post* made an editorial remark that was widely quoted by a then leading vaudeville manager, since retired:

"Probably some venturesome manager will begin giving a two-hour entertainment, say, consisting of anywhere from three to five one-act plays; and if the drama should work into the short story in that way, our stage would begin to give a broader and truer picture of national life."

It would appear that the manager believes this to be the future of vaudeville. As a matter of fact, a performance made up of one-act plays would not be vaudeville, but some form of entertainment that has yet to be named. The difference between the sketch and the one-act play has been pointed out. That may be passed as a captious objection to the gentleman's hopes. What is true, however, is that a sketch is but one small part of a vaudeville entertainment, and a number of them presented alone would no more be vaudeville than a collection of acrobatic acts.

ARTURO.

EDGAR ALLAN WOOLF.

CAST OF "FOLLIES"

Ziegfeld Completes Organization for the 1914 Edition with Some Notable People

Flo Ziegfeld, Jr., has completed the cast of the 1914 edition of the "Follies," which is to be presented at the New Amsterdam June 1, following a week at the Apollo Theater in Atlantic City. In the company will appear Leon Errol, Vera Michelena, Cecilia Wright, Ed Wynn, Louise Meyers, C. Morton Horne, Stella Chatelaine, Gertrude Vanderbilt, Cora Tracy, Anna Pennington, Bernard Dillon, Herbert Clifton, Kay Laurell, Peter Swift, Charles Seribner, Bert Williams and George McKay. George McKay is formerly of McKay and Cantwell, and now of McKay and Ardine, lately seen at Hammerstein's. He will work with Leon Errol, and do his "put" act with Ed Wynn. His partner, Otis Ardine, will also appear, but in the second act only, the entire scene of which is in a cabaret.

MME. VERHOEVEN'S BALLET SCHOOL

The pupils of the Metropolitan Opera Ballet School, under the direction of Madame Pauline Verhoeven, were seen in a series of splendidly executed dances before an audience which almost filled the large auditorium of the Metropolitan Opera House on the afternoon of May 6. The class includes girls as young as eleven years of age, and those whose achievements give promise of great careers as dancers. One thing this exhibition demonstrated, and that is, that dancers can be educated to quite as great a degree of perfection as in foreign lands.

OPPENHEIMER IN CHARGE

SPOKANE, May 12 (*Special*).—Mose Oppenheimer, part owner of the Spokane Orpheum and heavily interested in Western theatricals, has been made general manager of the Marcus Loew vaudeville houses in the Northwest, which were recently turned over to the new vaudeville magnate by the Sullivan and Considine interests. The territory includes the Sullivan and Considine theaters in St. Paul, Minneapolis, Winnipeg, Butte, the Spokane and Vancouver Orpheum theaters, and the Sullivan and Considine houses in Portland, Tacoma, and Seattle. No announcement is made of any change of policy, but it is practically certain that the Loew policy of continuous performances, with feature moving pictures and probably a vaudeville show of seven or eight numbers, will be instituted in Spokane, and possibly in all the Loew houses in the Northwest.

W. S. McCOLL.

CONSIDINE ISSUES STATEMENT

PORTLAND, ORE., May 12 (*Special*).—John W. Considine has issued the following statement which may clear up some misunderstanding as to the recent deal with Marcus Loew and others:

"We have not sold the Empress theaters in Portland, Tacoma, and Seattle, nor the Orpheum Theater in Vancouver, B. C. These four houses will be used by Loew, who has a lease from us for ten years, with the privilege of renewal for an additional ten years. We sold our good-will, our equipment, and business, but we did not sell our real estate. This is a matter which has not been brought out correctly in accounts of the big theatrical deal. The Orpheum franchise for the Northwest was not included in the deal. We still have the Orpheums in Portland, Seattle, and Vancouver, B. C., and in time, when business justifies, we will place Orpheum shows in Tacoma, Spokane, and Butte. In the Orpheum at Seattle, Martin Beck and Maurice Heid a small interest, but the other Orpheums in the Northwest are owned by Sullivan and Considine."

JOHN F. LOGAN.

LOEW ANNOUNCES PLANS

Marcus Loew has issued a statement regarding his purchase of the Sullivan and Considine circuit.

Besides the purchase, an affiliation has been made with the Jones, Linick, and Schaefer time. Road shows will be booked, as in the past, by the Sullivan-Considine circuit, but the shows will start from New York.

The name of Loew will go up over every theater and that of Sullivan and Considine will go out of existence. The Loew interests will take over the houses on Aug. 1.

No changes will be made in the staff of managers. Fred Lincoln, who has been in the West for the S.-C. circuit, will remain as general manager of the Western department, and Mose Oppenheimer will be general representative. The Loew interests will have branch offices in Boston, Seattle, Chicago, and San Francisco. Joseph M. Schenck is general booking manager for the entire circuit, booking from New York.

LOUISVILLE HOUSE ACQUIRED?

LOUISVILLE, KY., May 12 (*Special*).—A rumor is current that the Keith interests have taken over the lease on the National Theater, which has been booked by Jones, Linick and Schaefer.

BOVINE STARS AT VICTORIA

As a special feature of Hammerstein's Victoria Week, Lenny Hackett has booked Polly Pet Ove and her six cows.

This is the life!

ROUTE OFFERED FRED BOWERS

A season of fifty-eight weeks on the Loew time has been offered Frederick V. Bowers.

H. F. BAR RANCH,
BUFFALO, WYO., April 21, 1914.

Editor DRAMATIC MIRROR.

SIR.—For the publication of my letter to you in your issue of April 15 I thank you. It is encouraging to find that THE MIRROR still remains a most liberal recorder of affairs theatrical. To turn to its cheerful yet salutary optimism after the blatantly sensational pessimism of a number of its contemporaries is most heartening. I am,

Very sincerely yours,

C. HOOPER TRASK.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the association rooms, suite 606, Longacre Building, the following members were present: Mr. Francis Wilson, presiding; Messrs. Edwin Arden, John Cope, Edward Ellis, Howard Kyle, Richard A. Purdy, Thomas Wise, and Digby Bell.

New members elected:

Lois Arnold	Frank G. Hinston
Mrs. Kitty Baldwin	Percival Lennox
Charles Bacon	Thomas McGrane
R. E. Beaufist	Robert La Mour
Josephine Bernard	Wilmuth Merkyl
Jay Brandenbar	Harry Mainzer
Ida von Buelow	Wesley Morris
Jay Cahill	Lucy Neal
Alfred E. Carlton	Raymond O'Kane
Rita Davis	Thomas O'Malley
Kenneth Davenport	Mildred Orme
Grace Quinlan Ellis	Jessie Richards
James K. Dunmitz	Thomas A. Reynolds
Thomas A. Findley	Grace Richardson
Mrs. H. Fenwicke	Jessie Sanger
Charles Granville	Hermann W. Tobin
Linda A. Griffith	Robert Vivian
James C. Hamilton	Helen Weathersby
Mrs. Marie Hiverson Houston	Henry D. Wise
Frank G. Jowers	George W. Tobin

The growing confidence in the association is bringing with it a corresponding increase of responsibility. Last week our intercession was invited in five cases during one day.

The Committee on Policy has submitted for consideration a plan by which volunteers might be asked from among those of the membership who are disengaged, to take the places of other members who may be temporarily incapacitated for rehearsing or acting just prior to an opening or during an engagement. Such volunteers to serve at the same salary as their unfortunate fellow member, it being understood that the reason for the disability must be illness, bodily injury or family bereavement, and that the period of the volunteers' substitution shall not extend beyond two weeks. Nor should any volunteer be called upon at the peril of any other business prospects he might have for the near future.

In the face of the most untoward conditions which affected the sale of tickets for the so-called Actors' Fund Day, $516 was given the charity through the efforts of the A. E. A. And Mr. Kyle and Mr. Arden, who were the committee for the association, feel that recognition is due the fine spirit displayed by all members they sought for assistance, and that particular appreciation should be expressed for the results gained from the earnest service and generosity of members Margaret Bheldon, Edith Ellis, John Barrymore, Shelly Hull, Katherine Grey, Frank Craven, Lorena Atwood, Charles Hagwary, Dunmonde Kelley, Nicholas Joseph, Frank Mills, Lionel Belmore, and Edith Wynne Matthison. It being unnecessary to mention personal contributions on the part of the association officers and members of its Council.

Remember the election and other business of the annual meeting are to be transacted at the Hotel Astor on Monday, June 1, at 2 o'clock. Members are not required to vote by mail, such provision being made only for those members who cannot be present to cast a ballot at the annual meeting.

BRUCE McRAE,
Corresponding Secretary.

Burt Fitzgibbons begins a tour of the Middle West on June 1.

STELLA MAYHEW CHOSEN QUEEN

Stella Mayhew was elected queen of the Actors' Fair at a meeting in the clubrooms of the White Rats in West Forty-sixth Street, May 10. The fair is to be held in the clubrooms for a week, beginning next Saturday. In the list of candidates proposed were Maude Adams, Ethel Barrymore, Laurette Taylor, Mimi Hajos, Stella Mayhew, Blaine Hammerstein, Mildred Gilmore, Frankie Bailey, Annette Kellermann, Lillian Russell, Lillian McNeill and a score of other well-known actresses and dancers. After twenty ballots the contest narrowed down to Miss Mayhew and Miss McNeill, and of the 1,130 votes cast Miss Mayhew received 872 and Miss McNeill 254.

LORRAINE AND BURKS SAIL

Ted Lorraine and Hattie Burks sailed on the *Olympic* on Saturday for a vacation trip through England and the Continent.

They will spend most of the Summer in the south of France, and will stop long enough in Paris for Miss Burks to acquire some new gowns for the next season.

HOBOKEN THEATER BURNS

The Fourteenth Street Theater, at Fourteenth Street and Park Avenue, Hoboken, was burned shortly before midnight, May 10. In an hour nothing was left but the walls.

The theater was closed Saturday. It is owned by Bervesti and Larone, and they placed the loss at $30,000. The structure was of brick and had a seating capacity of 1,000.

"MERRY LUNATICS" BRINGS $3,000

For the first time in many years, the Columbia "Variety" control musical comedy made a commercial profit. The report of the manager shows that the receipts were $7,000, netting a net profit of $3,000. Practically all of this will be spent, however, to wipe out the debts incurred by the performance of a year ago.

AMES PLAY CONTEST

The winner of the $10,000 prize offered by Mr. Winthrop Ames for the best play accepted for production, whose name was to be announced this week, will not be announced for several days, owing to an unavoidable delay.

TO SEE BIG FIGHT

A delegation of the Vaudeville Comedy Club, numbering Tommy Gray, James J. Morton, Burt Kalmar, Felix Adler, Carl Henry, and Raymond Wallace, will sail on the *Minnewaska* on June 6.

The tourists will visit England and the Continent, making the Johnson-Moran fight their goal.

Clipper Studios, St. Louis.

PAGEANT AND MASQUE OF ST. LOUIS.

Joseph Linden Smith (at Left), Stage-Manager of the Masque, and Thomas Wood Stevens, Author and Stage-Manager of Pageant, Working Over Model of the Great Pageant Stage.

DIVIDING SALARIES

(*From the New York Times.*)

Stories of rich financial returns in the profession of acting, such items as that one which puts at $3,000 the weekly commission of William Faversham for his excursion from Shakespeare into vaudeville, are always good reading, but they tend to make us forget that army of lesser players and the lesser rewards in the ranks. A large amount is paid in salaries by managers each year, says a writer in *The Theater Magazine* for April; but it goes into many hands, and our friends, the Commoners of the Stage, get precious little of it.

About 4,000 actors register their addresses in New York City; there must be another small army in Chicago, and many hundreds in stock companies scattered over the country. Of musical comedy and dramatic or comedy companies there were about 320 on the road about Christmas time, 1913. A hundred dollars for a week's work is a hard figure to get, but many good-looking people of ability get it fairly easily. People who depend for upon good looks but ability to act find it a very difficult figure to obtain. There are a number of people who can ask for $1,500, but very few who can expect to make $200 a week. Among the Commoners of the Stage anything over $100 a week is exceptional. Perhaps you are a man of ability in some other profession, and have, after ten years, risen up to $3,000 or so. Your eye glistens with yellow as I speak casually of $100 a week, eh? But you are thinking of $3,000 a year, while I am not. Actors and actresses should likewise if they get an average of thirty weeks' paid work in a year at $100 a week—$3,000 is the result.

That salary is often given in parts which require expensive modern clothes. So deduct $900 from that, $400 would be saved, but some of the clothes would be useful in every-day life. Any other expenses? Many! The week preceding Holy Week, and that preceding Christmas, you will only find half salary in your pay envelope—deduct $100. There is at least one railway sleeper case a week to pay for on the road, and if you get $100 a week you will be expected to pay for parlor cars for day travel, and to pay your own, and very often you will have to pay your meals on the train at expensive rates. I remember in the Blanc company, towards the end of the season, some of the members ceased using the parlor car, and a notice to the following effect was posted on the call board:

"Those members of the company whose position makes it appropriate are urged to use the parlor car. It would be reprehensible if vanity in this respect should lower the style of traveling which has always been maintained by this organization."

Deduct at least $100 for all this! As "no pay, no play" is the rule, you must keep in the pink of condition; no audience will laugh at your little jokes unless you feel like laughing with them. A man who is out of work may be able by dint of strong plots or [illegible] a heavy weight out of himself; it does not matter how he does it, but how to get the part means success, or failure to the paper whose value, like that of a barrister, is judged by each [illegible] is undertaken; only in the case of the actor is it frankly judged each night. He should [illegible], then: bad coaching if a bad investment.

There only remains $2,600 out of $3,000. This has to be spread over twelve months, and for eight months of that time it will be dead with expensive hotel life and the inducements of travelling. Indeed, don't you get that $100 a week? Eleven salaries at seventy-five dollars is a very good salary, and that will produce only about $2,500 a year without deduction. A $50 salary is a bit common—$1,600 a year without deduction. Fifty dollars is a common salary for many an experienced, able New York actor who is in the support of a star. That means $1,000 a year without deduction—that is, roughly, $20 a week for living, clothes, traveling expenses, make-up, all the multitudinous things that [illegible] money is supposed to cover. God grant you haven't any debts! I refuse to say anything regarding the poor devil who gets only $25, $30, or even less, for fear I should get a nightmare.

GOSSIP

On May 18, the Friars are giving a theater party to Raymond Hitchcock, at the Astor Theater. After the performance of "The Beauty Shop," the entire party, with Mr. Hitchcock, will go to the Montmartre, where a collation will be served.

The Selwyn and company production of "Under Cover," the play by Roi Cooper Megrue, which is to do duty in New York and Chicago early next season, has undergone its 150th performance at the Plymouth Theater in Boston.

George Nash is the latest addition to the cast that is being engaged by Cohan and Harris for "The Miracle Man," which George M. Cohan is dramatizing from Frank L. Packard's book of the same name. Mr. Nash will create the role of Doctor Medicus. The others engaged are Gail Kane, for the part of Helena Vail, and Grace Reals, who is to create a character not found in the story.

"The Charm of Isabel," by Sydney Rosenfeld, which opened at Martin Beck's Princess on Tuesday of last week, closed on Saturday night.

The Shuberts announce that they have secured the American rights to a new play produced by Mr. Chatrian at the Odeon, in Paris, and that it will be presented, with a number of Parisian features, in the Lyric Theater production.

The PUBLICITY MEN

The conscientious work of James Sheegreen is no negligible factor in the success of Margaret Anglin in "Lady Windermere's Fan."

William Raymond Sill, that expert on turkey-trotting, is doing the press work for the tango carnival at the Boston Theater next week.

George Edward Stacy, who has been in advance of Blanche Ring in "When Claudia Smiles," has been doing press work for the Associate Players at the Court Square Theater, Springfield, Mass.

P. A. Paulcraft has signed with Gus Hill for the advance work during the coming season. He is now devoting his time in the interests of Gus Hill's National Theatrical Directory.

Catherine Lee, of the Winthrop Ames offices, is a grand niece of Mrs. Henrik Ibsen, who died recently. Of course, that makes her a grand niece of the great Norwegian dramatist as well, but she is proudest of her relation to that noble woman who stood by her husband through all his trials and misfortunes, and proved an unfailing inspiration to him in all of his activities.

An exceedingly attractive booklet of eight pages and cover, 12mo, has been distributed by the Poli Players of Hartford, Conn., to announce the beginning of their Summer stock season. It contains a photograph of Manager Sylvester Z. Poli, portraits and brief biographies of the principals of the company, one to a page, and a short prospectus of forthcoming productions. The compiler takes no credit anywhere in the booklet, but one may guess that it is the inspiration, at least, of Director George E. Lask, who has always been very active in his associations.

Several hundred excursionists from Albany, Troy, and the adjacent communities attended a matinee of "Pinafore" at the Hippodrome last Wednesday. The party left Albany the preceding night and returned Wednesday evening. The same plan is being carried out this week. Publicity work on this extensive scale is something that would be essayed by very few press representatives, but it is all in a day's work for Big Ben Atwell. To follow his many lines of activity in this enormous playhouse is to gain a liberal education in the art of promoting profitable advertising. Nothing is too inconsequential for him to turn his attention to. Even the two sailors who stand on guard outside at the entrance of the Hippodrome and strike the hour on the ship's bells, have their instructions to take advantage of human nature. They not only strike the hour, but also strike extra twos and fours every ten minutes. At each ringing of the bells, passersby instinctively stop and look at their watches. Noticing that the bells do not agree, they step up and remind the sailors that their time is incorrect. Upon which the latter make reply that they struck the eccentric notes on purpose, the psychology of the thing being that people would stimulate correct time from their minds and pass on, while the other makes them stop and take notice that "Pinafore" is playing at the Hippodrome.

Julian Anhalt, en route with the Helen Ware company of "Within the Law," recently made arrangements for a special performance of his attraction before the inmates of Ohio Penitentiary, Columbus, O. The result was space in nearly every paper in the country, not to ignore the Penitentiary News, which published a hearty appreciation and a review, together with casual definitions of one or two terms of the argot used in the play for the better understanding of the prison inmates. The programme was printed by the penitentiary press. An individual appreciation came from Convict 41328, who sent the following "Lines to Miss Helen Ware":

These lines, dear madam, will convey
The heartfelt thanks of men in gray;
To Joe and Dick, and even Burke,
Exponent of the dastardly work,
In which in life is much too true,
But most of all, Miss Ware, to you.

Words are too inadequate
To tell how we appreciate
The prideful hours of joy you brought,
The lesson which your play has taught,
Or should, to Gilder and his kind,
Give gold, but all too blind.
To the misery they cause
By their sins, "Within the Law."

You bet that all of us were glad
When you showed up Dick's selfish Dad,
And when Miss Agnes, "witty miss," handed
Cassidy that kiss,
Or when she said that she would tell,
That she would tell all right—" like hell "—
For nothing can compare with being loyal and
on the square.

For when you save us all to know
You knew the manly heart of Joe.
We know of many hearts the same
Now beating in the garb of shame.

We hope a beautiful success, always will your
efforts bless,
And if you ever chance to find a thought of us
stealing through your mind,
Be sure, that if we ever dare, to beg a boon
from God in prayer,
'Twill be for you, kind Helen Ware!

BUT ONE THEATRICAL GUIDE

Gus Hill Has Absorbed Julius Cahn's Interest in Well-Known Popular Handbook

Gus Hill announces that there will be but one theatrical Guide published next season. He has absorbed the well-known Julius Cahn *Theatrical Guide*, and as there is no necessity for the publication of two such books, all of the information will be consolidated and published in the first issue of *Hill's National Theatrical Guide*, which is now on the press.

Mr. Hill contends that without a doubt his first issue will be the most complete and comprehensive work ever offered to the theatrical public, as the efforts to cover all the various fields, such as legitimate, vaudeville, pictures, etc., have been thorough and far-reaching. To this, of course, will be added all information of value compiled in the Cahn offices.

In view of the fact that hundreds of new subscribers have already applied for copies of the first edition, the consolidation of the two books and their subscribers will result in the largest edition of a theatrical guide ever sent out. This point is of importance to advertisers. Mr. Hill has decided to allow his present advertising rate to stand, regardless of the fact that he will be obliged nearly to double the size of his first edition to supply demands.

As soon as the publication is on the market, immediate steps will be taken to complete the theatrical reporting department which is now under way.

GERMAN THEATER'S FUTURE

Subsidy Fund of $25,000 Enthusiastically Started with $5,000 at Hotel Astor Meeting

Enthusiasm, inspired by the great artistic success of the Irving Place German Theater company during the past season, has seized hold of the better German element of New York. A number of prominent Germans met at the Hotel Astor on the afternoon of May 7 and discussed ways and means to create a subsidy of $25,000, in order that the theater might be maintained on even a higher plane next season. Of this sum, $5,000 was immediately subscribed; the largest part by Mrs. Randolph Guggenheim, Herman Bidder, and Nahan Frank, with $1,000 each.

Director Rudolph Christians addressed the meeting, expressing himself highly gratified with the public's support during his first season's administration, as well as with the achievements of his company. He, however, deplored the limitations in mechanical accessories, compelled by insufficient funds. Scenery, costumes and general stage settings, which are essentials to emphasize the value of perfect performances, are the things Mr. Christians hopes to obtain. In addition to these important accessories the old playhouse is to undergo thorough renovation. With these points accomplished, plus the very excellent and efficient company of players, the German Theater as a permanent institution will surely fulfill all requirements as a true temple of the drama, considering the past season's remarkable achievements without them.

CHURCH ENTERTAINMENTS

Dr. Grant, of Church of the Ascension, Creates Decided Innovation

The Reverend Dr. Percy Grant, of the Church of the Ascension at Fifth Avenue and Tenth Street, Manhattan, is inaugurating one of the most important moves in the entire history of the church. He is planning to utilize the church building for entertainments, which will be presented for the poor and homeless in his parish, and which will be of a high class in all respects, entirely devoid of all religious features and primarily intended for the pleasure and education of those attending.

Admission will be by invitation, distributed by members of the church and through the several social settlements in his neighborhood. There will be no sectarian partiality in the distribution.

His first entertainment was given on the evening of April 30. Cleveland Moffett, the author, was the attraction. He delivered a lecture concerning the descent into the volcano of Kalleuea in the Hawaiian Islands. Four moving pictures were also secured from the Vitagraph for the experiment.

"PINAFORE" CLOSES SOON

Big Hippodrome Production to Conclude Its Limited Engagement and House Season

Although the production of "Pinafore" at the Hippodrome has been remarkably successful, it has been decided by the management to close at the usual time for the Summer. Consequently, "Pinafore" will close next week. The big show house will not reopen until the Fall, when a regular Hippodrome offering will inaugurate the new season.

STAGE CHILDREN'S FUND

A festival and card party will be given by the Stage Children's Fund, May 15, at 3 P.M., at the Cayuga Club House. It will be a gala day, with refreshments for all and handsome prizes will be offered. The admittance will be at popular prices. Mrs. John H. Van Tine is chairman, assisted by Mrs. Frances H. Abrahall, Mrs. Millie Thorne, the president, and others.

STAGE NOTES

Maisie Ivie sails on the *Adriatic* May 14 for England.

Mr. Clarence Bellair is in the cast with Mr. Guy Bates Post in "Omar, the Tentmaker."

The Liebler Company deny that they contemplate or ever have contemplated the production of a play called "Lorenzo the Magnificent."

Mr. and Mrs. Charles Vaughan (Sigrid Moore) and two sisters of Mrs. Vaughan sailed from Boston to Norway on the steamship *Lapland*, May 26.

Mr. Thomas Phillips left New York, April 25, for the Pacific Coast to assume the business management of the New York Grand Opera company.

Olga Petrova is now being featured as a star. This is due to her individual success in Monckton Hoffe's romantic drama "Panthea."

Arthur Row has an article entitled "My Year with Mansfield," in the *Bellman*, out May 23. It is illustrated with the Scribner collection of Mansfield pictures.

"To-Day," celebrated its two hundred and fiftieth performance at the Forty-eighth Street Theater on the evening of May 7.

Vivian Rushmore has been engaged by Selwyn and Company for an important part in Charles Klein's new play, "The Money Makers."

Miss Katherine Harris, who left St. Louis April 22 for New York to enter vaudeville or burlesque, is notified that her mother is seriously ill at El Paso, Texas, and is asked to send her address.

Stage costumes from "The Midnight Girl" and "The Belle of Bond Street" will be included in the New York State exhibit at the Panama-Californian Exposition in San Francisco next year.

The alumnae of Rutgers College gave a dinner at Hotel McAlpin Saturday, May 9, when Irene Ackerman reviewed the old songs she wrote for her graduation day at this school. She was assisted by Madame Cassé.

A note from Frederick Kaufman, stage-manager for Mr. E. H. Sothern, contradicts the report that "Romeo and Juliet" was recently produced by a Washington Stock company with the Sothern-Marlowe scenery. No company has the use of this scenery.

Eduard Waldmann, after several weeks in Iowa and Illinois, has returned to Chicago with his company, and is arranging to go to the Pacific Coast this Spring with two Shakespearean plays, "The Merchant of Venice" and "Romeo and Juliet."

"The Tango Doctor," a musical comedy in two acts, scored quite a hit when presented as a hospital benefit at Wallack's May 7 and 8. Alvin C. and Warren E. Bisbel wrote the book, and music and lyrics were by Electus T. Bachus.

Julia Barnard, who has just returned from a vaudeville tour, has received a unique offer to give exhibitions of the late dances on board one of the ocean liners as a feature of the innovation of sea-going vaudeville, despite her announcement that she is going to rest for the Summer.

Guy Croswell Smith has closed the season of George Arliss in "Disraeli," and is now back in town attending to the interests of the play agency which he runs with Bartley Cushing, the stage director.

On May 18, "The Things That Count" will have its two hundredth presentation. When this formidable run was at its beginning, Mr. Brady was almost alone in the belief that the play would remain before the public all Winter. Present indications are that Mr. Brady's prophecy that this is another "Way Down East" may be fulfilled.

George M. de Vere, the blackface comedian, just closed his third season in "Old Kentucky" at Boston, Mass. Florence de Vere, his daughter, was married to Thomas McDonough on April 28 at the Church of the Holy Spirit, in the Bronx. Father O'Brien officiated. They left on their wedding tour, and Mr. and Mrs. McDonough will make their home at Tariffville, Conn.

The *Opera House Reporter* is the title of a periodical published in Estherville, Ia. But for this fact we would perhaps never have heard of Estherville. The *Reporter* is vital enough to have put it on the map, had it not enjoyed this distinction before. The publication appears on Friday of each week, is newsy and makes a remarkably good showing from the business end. The publication has reached its sixteenth volume. I. C. Zellend and George R. Bubb are responsible for it.

FIELD'S MINSTRELS END TOUR

Al. G. Field's Greater Minstrels closed the season at Lima, O., May 1. The tour has been a long and arduous one, opening in Jamestown, N. Y., August 5, at the Chautauqua. Mr. Field's is the only company that has ever played a Chautauqua in this country.

The company did not lose a single night the entire season, playing in thirty-three States. It was the most successful year in point of gross receipts the organization ever enjoyed, though there were years when the profits were greater.

MISS JILLINGTON RENEWS CONTRACT

Margaret Illington, who has been playing in "Within the Law," on the Coast, has renewed her contract with Selwyn and Company for next season. She will be starred then as before, as Mary Turner in the Bayard Veiller play.

ON THE RIALTO

May Irwin epitomizes herself thus to an interviewer: "Thank heaven, I can afford to retire at any time. Currency has been given to a rumor that I have made some money. The currency is true. I am a capitalistette, so to speak. Still, I am not boasting." Fortunate May!

Edna Goodrich has quit the stage and is living with her mother in Paris, where she has taken a handsome apartment. Miss Goodrich returned to the French capital after celebrating social triumphs in Monte Carlo. Among those who paid her homage were ex-King Manuel's uncle; Prince Antoine of Orleans, and Don Luis Fernand of Spain. To cap all, she took $40,000 in winnings from the Casino. Marc Klaw went Edna several points better by relieving the famous gaming institution of $50,000, according to a cablegram. He carried off the "noble" prize as the only American to break the bank this season.

Playing quarrelsome scenes is wearing in the long run, according to Sydney Booth, who plays the husband in "The Truth." "In order to get the feeling of a tense scene," he says, "you have to use physical strength. Not force, but vitality. An actor's performance is brain work. That is to say, his conception of the part is due to his intelligence, and the way in which he acts is largely the result of his understanding of the part. But added to that there is something else that is distinctly physical. The actor who is tired, or nervous, cannot give the performance he would give if rested, unless by sheer energy he dominates himself so that he works on his nerves, and for the space of a few hours lives on them."

London hasn't yet fully recovered from the shock of Shaw's use of the adjective "bloody" in his latest comedy, "Pygmalion," and it was funny to observe how the newspapers tried to dodge the word in their reports of the play. It recalls the case of the London *Post*, which reported an archbishop as having, in the House of Lords, declared that the course of the government "could only plunge this country into a b—y war!" The newspapers in many instances reported Mr. Shaw's epoch-making line in "Pygmalion" full-mouthed, as Mrs. Patrick Campbell delivered it. Some of them devoted elaborate ingenuity to conveying the dreadful adjective without its actual use. Some just said that he used shocking language. "Damns" have indeed "had their day." There are now but two or three gems in the lexicon of impropriety unworn by our dramatists. Mr. Rann Kennedy must hurry up.

William J. Wilson, stage director of the New York Hippodrome, has for several years maintained one of the best-equipped farms in New Jersey. It is out in the fastnesses of Mendham, where the railroad worries its tortuous way for many miles, and an automobile does the rest, over roads that would make any decent Rocky Mountain canyon turn green with envy for badness. On this farm Mr. Wilson has all the left-over freak birds, animals and things employed during the season at the Hippodrome. He has swans from the Black Forest of Germany, storks from the shades of Fushiama, Japan, wolf-hounds from Russia, hell-hounds from Mexico, and all sorts of strange creatures. When the strawberries commence to show their plumpest appreciation of the season, Wilson is engaged with three or four assistants "shooing" away robins, crows and things. When early June makes the world mad with gladness he is recruiting a force armed with shotguns to slaughter hawks and owls in the interests of juvenile poultry. Then the cherry trees give thanks to nature in the form of boughs weighed down with fruit, and the famous stage director works overtime understudying a scarecrow to "wish" them away. It's a gay life, indeed! The finish has come now, for the sacred swans and the worshipful storks—gathered from "Around the World"—have started nesting. Consequently Wilson has to beat new paths to the cowbarn and choose a new route to the depot, rather than disturb the exotic birds. Yes, it's a gay life!

PRODUCTION TO LONDON

"Belle of Bond Street" Going Intact, Save Gaby Deslys, Who Is Replaced by Ina Claire

George Edwardes closed a contract late last week with Morris Gest and Lee Shubert to begin the entire production of "The Belle of Bond Street," save Gaby Deslys, whose part is to be taken by Ina Claire, to London. Ina Claire is now playing in Lonsdale in "The Girl from Utah." The American company, including the chorus, sails from New York this week. This is said to be the first American production which has gone direct from the Belle of New York. Hans Herzog, who has never been in London before, has taken his first professional visit to the British metropolis. It is understood that the arrangement did not come unexpectedly, for plans were drawn for taking people who had appeared in the new Winter Garden show re-cently there for "The Belle of Bond Street," which, by the way, is a modern-ized version of the old "Old Town Kerry," and taking them without much embellishment in their contracts to London. There was some criticism on the part of the players, it is said, to some of the terms. Harry Fox was the star of the Winter Garden piece. But finally everything was satisfac-torily adjusted.

MR. MARTIN HARVEY'S TOUR

Mr. Martin Harvey is concluding his Canadian tour with return visits to Toronto and Montreal, to be followed by three nights at Quebec. He and Mrs. Harvey and their company will sail the next morning, May 21, by the Empress for England. The tour, which has included all the important Cana-dian cities between the Atlantic and the Pacific, has been an unbroken success. On his return home Mr. Harvey will proceed to Berlin to confer with Professor Max Reinhardt over their next joint production, which will probably be seen at Covent Gar-den Opera House during the coming Win-ter. To all probability Hugo von Hofmann-sthal's "Jedermann," of which Mr. Harvey has acquired the English-speaking rights, will be staged. Mr. Harvey hopes to bring this production, which is on a very exten-sive scale, together with other of his more modern productions, for an extended tour through the States and Canada in the Au-tumn of next year.

ACTORS' ORDER OF FRIENDSHIP

The annual meeting of Edwin Forrest Lodge No. 9, Actors' Order of Friendship, was held in the lodge room, No. 132 West Forty-seventh Street, on May 4. The fol-lowing officers were elected for the ensuing year: President, Brother Edmund Breese; vice-president, Brother Harry Harwood; sec-retary, Brother William H. Young; treas-urer, Brother William Harris. Board of Trustees: Brothers Frank Bussell (chair-man), Edgar Halstead, Mark Price, F. F. Mackay, Alfred C. Fisher.

The meeting was a large and representa-tive one. The financial reports show a substantial surplus and an increased mem-bership in the order, which last January celebrated its sixty-fifth anniversary.

DEATH OF WILLIAM GREET

William Greet, a brother of Mr. Ben Greet, died April 23 in England and was buried April 28 at Wallingford. Mr. Greet was sixty-two years old. He was co-owner and manager for twenty years of the Lyric Theatre, where in 1887 "The Maid of the Cross" had its first London opportunity. Other theatres acquired by him and his partner, H. C. Hambleton, were the Gar-rick, the Comedy, and the Adelphi. He pro-duced "Merrie England" and "The Prin-cess of Kensington." More than thirty years ago he was business manager for Willie Edouin. Like his brother, he was originally intended for the navy and became an officer in the marines, but resigned to enter the theatrical profession.

CASTLES' DANCE WITH THE LAW

During a dance contest at the Academy of Music in Philadelphia on May 1, Vernon Castle, pursued by a deputy sheriff, created a stir when suddenly dashing among the contestants on the stage. Castle explained the cause when he stopped to the front and explained that the minions of the law was attempting to serve him with a warrant, on the allegation of a broken contract with the Shuberts, who claim to have the Castles signed up to appear in "The Belle of Bond Street," and that, as a consequence, they had to engage Gaby Deslys and Harry Pilcer at $4,500 per week, a change that caused them great loss.

NEW INCORPORATIONS

ALBANY, N. Y., May 8.—The Dippel Op-era Comique Company, capitalized at $200,-000, was incorporated with the Secretary of State to-day. Its purposes are to culti-vate and promote the interest of the general public for high-class light opera; also to produce and exploit theatrical and operatic productions. The board of directors are as follows: Andreas Dippel, Paul Foerster, and Joseph T. McClure, 1451 Broadway, New York city.

GEORGE W. HENNICK.

HOWARD THURSTON DIVORCED

Howard Thurston was legally divorced from Beatrice Fleming Foster Thurston on April 24 in the Superior Court of Bridge-port, Conn.

YIDDISH THEATER NEWS

New Circuit Formed—Tours of Thomashefsky and David Kessler—Stock Houses

The Yiddish theatrical season of 1913-1914 closed April 19, 1914. The season at the Lenox Theater has been very successful as well as at the Lafayette Theater, the Thomashefsky, National Theater and the David Kessler Second Avenue Theater. Lar-ry's Royal Theater becomes an Italian vaudeville and picture house, the same being leased by Antony Lapori, who will con-duct the old-time Miner's Bowery, on the same style as he is playing at the Miner's Variety Theater, formerly the London The-ater, the Lenox Theater reverts back to its original owners, Finch and Trenamen, who have not yet announced no definite pol-icy for next season. The Adler's Perry Theater will be closed to travel in the Progressive Circuit. Therefore there are two Jewish theaters vacant for next sea-son, namely, the Thomashefsky's National Theater and David Kessler's Second Avenue Theater, in New York city.

Edwin A. Relkin, Anshel Schorr, Charles W. Gross, Samuel Rosa, Jacob Cone and oth-ers are forming a circuit, doing business under the name of the Yiddish Theatrical Enterprises, Inc. This circuit will be on the style of a wheel, each theater covering a fortnight. They may have four theaters and four companies. The theaters are the Lyceum, Newark; a theater in Philadelphia, the Hub Theater, Boston, and the Empire, Chicago. The companies will be headed by Jacob P. Adler, Madame Keeny Lipsin, Bessie Thomashefsky, and Rose Karp.

Jacob P. Adler and his entire company, including Sarah Adler, Frances Adler, Jo-seph Rosenzweig, and others, played the play Orest from the Adler's Dewey Theater, New York city, the interest of which is Mr. Miller, editor in the Workmen, of the Yiddish paper, a Arch Street Theater, Philadel-phia, Pa., entire week of April 20. On April 26 the organization was seen at the Odeon Theater in Newark.

Max Thomashefsky closed his stock com-pany at his Arch Street Theater in Philadelphia on April 19 and will play attractions booked by Edwin A. Relkin.

H. L. Levitan, of Boston, also closed his stock company, headed by Bessie Thomas-hefsky, on April 19, and installed an attrac-tion policy with bookings from Edwin A. Relkin.

Boris Thomashefsky and his company from the National Theater will tour the country in The Bigest Wanderer, by Osip Dymow. This is the play which packed the theater in New York with great success for ten weeks. The original company will go out with this piece on tour, including Celia Adler, Bertha Zuckerberg, Harry Mandel, Charles Nathanson and others.

Madame Keeny Lipsin and Jacob Cone, with their company, have closed a very suc-cessful season of touring the United States at the Prospect Theater, in the Bronx, pre-senting five great plays on April 24, 25 and 26, 1914.

Madame Regina Prager and E. Jarmiler have formed a co-partnership called the Prager-Jarmiler Operetta company, and will tour the United States. In their company are included Mr. and Mrs. Samuel Kaiser, Madame B. Abramowitz, Louis Hyman and others.

The Lenox Theater, Harlem, will present a number of attractions. It opened with David Kessler on April 24, 25, 26, in Bought and Paid For and Style. Other stars and attractions are being arranged for this house.

ARNOLD DALY BREAKS LEG

Arnold Daly is laid up in Roosevelt Hos-pital with a fracture of a bone in one of his legs, about six inches above the ankle, which will keep him in confinement for at least six weeks, according to the hospital authorities. Early last week Mr. Daly slipped on the pavement near the Plaza Hotel. At the time of the mishap he did not suffer much and walked into the hotel. Later on the pain increased and a doctor was called in. He diagnosed it as a sprain of the ankle; but it grew worse, and the patient was taken to the Roosevelt Hos-pital, where an X-ray picture disclosed the exact nature of the hurt.

Mr. Daly was to have appeared at the Colonial Theater, this week, in a condensed version of "She Lied to Her Husband." Frank Keenan has been booked instead.

TULLY DENIES BETROTHAL

The report that Richard Walton Tully was engaged to marry Mrs. Hall McLaugh-ry, a daughter of the late "Lucky" Bald-win, as soon as the California courts grant-ed him a final divorce from his present wife, Eleanor Gates Tully, was denied by Mr. Tully in a letter written by him to a friend, which has been made public.

MRS. WILLIAMS DANGEROUSLY ILL

Mrs. Percy G. Williams, wife of the the-atrical manager, who is seriously ill at her country home in Islip, L. I., has been in a semi-conscious state for over two weeks. Mrs. Williams is suffering from a nervous breakdown.

Ina Claire is said to be selected for the leading female role in "The Girl from Bond Street," with Sam Bernard, when this Americanized version of "The Girl from Kay's" is produced in London.

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12 BRANCH STORES IN NEW YORK CITY

ALL THE WORLD'S A STAGE

BY MAXWELLE BILSON.

All the world's a stage, and Life is the play.

Also the play is the thing.

This play, called Life, is the most inter-esting thing in all the universe. We are all crazy about living. And we make our life-plays successful or the reverse according to our own realization of how that life-play of ours should be classified, and, still more important, the knowledge of just what character we are intended for.

With so wide a classification of plays and characters, it is really no wonder if we sometimes get mixed and fail to recognize our own particular play, or part. The trou-ble is, there are too many people here to be supers, who want to be stars. Take the man who was cut out to be walking parts. He is doing very well. His part requires no histrionic ability, yet he is paid for it. But he wants to be utility man, and he has no talent that way.

He wishes to blow larger in the game of life. He plunges into natural waters—into parts beyond his ability. He changes his business. He speculates in futures. He is ruined.

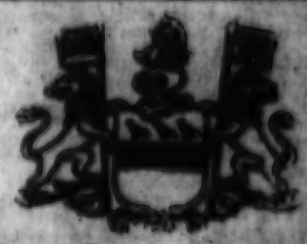
On the other hand, there is sometimes a part intended by Nature to be a star. But he does not recognize his own possibilities. He lacks self-confidence, or else his ambition is undermined by evil hosts, and so he goes through the play of life not as star, but as a super, or perhaps in a straight ensemble part.

Then, too, we can get terribly mixed on the character of our life-play. The little vicissitudes and worries incidental to all lives may lead us to mistake our life-play for tragedy when it is merely mild melo-drama, or perhaps the problem-play in which so many of us have our lines cast. There are others who spend their lives in a futile endeavor to play up to romantic drama when their lines have been cast in a simple farce or curtain-raiser. Result, failure.

The too ambitious tenor who fails in grand opera might have made a tremendous success in musical comedy. The lady who yearns vainly for Maude Adams roles might have been making a thousand a week in vaudeville. The girl who is a nonentity in the society play might have shone in the domestic play. The man who failed as a heavy might have made a fine emotional. Perhaps he aspired to high flights of politi-cal oratory and influence—and his airship fell down. Whereas, he might, as a travel-ing salesman, have made a howling success by using his persuasive powers on cus-tomers.

And thus it goes. When we do not fall into line for the right life-play, when we do not recognize the character we were de-signed to portray, we are failures. All the world's a stage.

If we, the players, would succeed, we must be wise enough to distinguish our life-play. We must know and be content with our roles. And we must have our cues.



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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Marguerite Skirvin to Establish Stock Circuit —Interesting Experiment

An experiment which will be watched with keen interest by stock players and managers the country over is the stock circuit of six cities which Marguerite Skirvin contemplates establishing.

According to a recent announcement in the Syracuse *Post-Standard*, Miss Skirvin's idea is to form a circuit of six cities which will be her sections. The companies are to alternate, returning every sixth week to the original city. Thus, each city will be given a change of play and company each week for six weeks. Miss Skirvin will be the leading woman of one of the companies.

Such an experiment requires courage and a sincere desire to better theatrical conditions in stock circles and deserves encouragement. The plan should prove popular from a box-office standpoint, as it will be welcome to those theatergoers who are forever demanding variety and freshness in their stock presentations. "What the public wants" may be solved by the inauguration of this circuit idea.

STOCK IN NEW YORK

Marguerite Clark in "Merely Mary Ann"—Fourth Star in Academy's Special Season

Academy of Music—Marguerite Clark in Ranquil's "Merely Mary Ann," ushered in the fourth week of the Academy's stock star season, Monday, May 11. She is giving a spirited performance of Eleanor Robson's former role, supported admirably by Theodore Friebury and the resident company. Crowded houses are attesting to the wisdom of Manager Fox in establishing his star system.

Last week H. B. Warner appeared in his opening season, "The Ghost Breaker," to splendid audiences, which gave the actor an enthusiastic greeting at every performance. Mr. Warner gave an excellent portrayal of the young man who becomes a young woman's fear in ghosts. Priscilla Knowles and the regular company added capable support. J. Gordon Edwards, stage director, made an admirable production of the play.

Wadsworth Theater.—The season at this theater closed May 6. Such excellent business prevailed during the last week that it was a decided temptation to continue the present policy, but owing to necessary changes in the stage, a vacation is given to the actors. Manager Orenstein will go shortly on a camping trip; William David will take a vacation in Europe, and Wanda Howard will divide her time between New York and Philadelphia until the theater reopens in August.

HARTFORD POLI CO. OPENS

Edmund Elton and Jane Morgan in Leading Roles—"Elevating a Husband" Opening Bill

Hartford, May 11.—The Poli Players open their Spring and Summer season at the Poli Theater to-night with "Elevating a Husband" as the attraction. Edmund Elton, who has just closed a highly successful season as leading man of the David Players at Pittsburgh, is the leading man, while Jane Morgan is the leading woman. Others in the company are Mortimer Weldon, Marguerite Starr, Edna Hibbard, Martin Woodworth, W. J. Townsend, Mathilde Deane, Frank J. Kirk, and John M. Roche. George E. Lask returns as stage director; Philip Dunning, who is a native of Hartford, will be stage-manager, and John Conlin will be the scenic artist.

STOCK AT WATERBURY

Ernestine Morley to Head Company—Edwin Mordant to Be Director

Waterbury, Conn., May 12.—Ernestine Morley has leased the Jacques Theater in this city, and will install a stock company, opening May 26 with "Officer 666." In the company supporting Miss Morley will be Calvin Thomas, George Rucco, William Howard, Harry McKee, J. W. Taylor, Robert Munroe, Wallace Brooks, Mabel Reed, Flocie Howard, and John Mottus. Francis Chamburry will be the artist, and the company will be under the direction of Edwin Mordant. Mr. Mordant recently closed a successful season with "At Bay." The theater is being renovated preparatory to opening.

LYNCH PLAYERS CLOSE AT COLUMBUS

Columbus, O., May 9.—The Edward D. Lynch Players closed at the Hartman Theater, May 2, after a short engagement of two weeks. "A Butterfly on the Wheel" was the closing attraction. Though business was steadily increasing and the company had gained high favor with press and public through their excellent productions, Mr. Lynch's business ventures in other fields made it necessary for him to discontinue.

DAVIS PLAYERS TO CLOSE

"A Scrap of Paper" the Farewell Offering—The Duquesne to be Torn Down

Pittsburgh, May 11.—The Davis Players at the Duquesne Theater will close their highly successful season Saturday night, May 16. They are offering Barrie's "A Scrap of Paper" as their farewell attraction. Last week they appeared in "Secret Service," with Mary Hall and Dennis Harris playing to advantage the leading roles.

The closing will mark the end of the career of the Duquesne, as it will be torn down to give place for a fifteen-story department store.

Dan J. Pachings.

STOCK AT SCRANTON

Walter Richardson and Marion Barney Head Company Which Opened May 11

Scranton, May 12.—The new stock company opened last night with "Hawthorne of the U. S. A." as the attraction. Walter Richardson and Marion Barney were seen to advantage in the leading roles. Other members of the organization are Richard La Salle, Bernard Siggs, A. C. Henderson, Karl Knapp, Walter Woodall, Mary Hill, Grace Campbell. James Brennan is the stage-manager, Thomas Wirth is the scenic artist, and Augustin Glassmire has charge of the directing.

C. B. Dearman.

Hartsook, Tacoma.

MISS WARDA HOWARD.

Beautiful Warda Howard's stage career was begun with the Bishop Players at Oakland, Cal., after she had been graduated from the University of California, where her father is a member of the faculty. After a brief period with the company at Ye Liberty Theater she became part owner of an organization that penetrated to the far North and played at Nome, Alaska. During this engagement Miss Howard made her own adaptation of Daudet's "Sapho," which she has used frequently since. Finding the climate unsuited to her she returned to the United States, where engagements in Portland, Ore.; Seattle, Tacoma, Utica, Springfield, Mass., Trenton, Wilkes-Barre, and the Harlem Opera House, New York, followed in succession.

A return to the West last Spring as stock star, appearing in plays with which she had become identified, gave Tacoma an opportunity to crown her Queen of the Montaineers Fiesta, after the Ahl Patrol, Nobles of the Mystic Shrine had made her an honorary member of their order. Miss Howard's professional reputation is based upon beauty, sincerity, genuine histrionic ability, and, as she herself says—"clothes, pretty ones, suitable ones, up-to-date ones—but clothes." "With many managers and audiences clothes are first. So I've learned to give what is expected in a sartorial way, and then some."

Miss Howard has just closed a successful engagement of several weeks as leading woman at the Wadsworth Theater.

WILLIAM DESMOND AT BALTIMORE

Baltimore, May 12 (Special).—William Desmond, late of "The Bird of Paradise," has been engaged to succeed Harrison Forde as leading man of the Poli Stock company. Mr. Desmond's coming will be awaited with considerable interest by Poli patrons, as he is a complete stranger here. He will make his initial appearance next Monday night in "The Great Divide."

Harrison Forde closes his engagement Saturday. It is reported that he will sail immediately for Europe, where he will spend the Summer with his wife.

I. Barton Krebs.

BARROW-HOWARD CO. AT LINCOLN

Lincoln, Neb., May 2.—The Oliver announced, this week, the engagement of the Barrow-Howard Players for their Summer attraction. The company opens May 18. Frances Grace Barrow and Arthur Howard were with the Barrow-Wininger Players during their Summer engagement at the Oliver two years ago.

V. E. Friend.

PATERSON STOCK ACTIVITIES

Paterson, N. J., May 12.—This city is well supplied with Summer stock companies. Henrietta Browne's company opened at the Lyceum Theater yesterday with "An American Widow." Miss Browne and her players have just closed a season at Savannah. The Orpheum Players at the Orpheum also began their engagement yesterday with "For Her Sake" as the attraction. They formerly occupied the Holliday Street Theater in Baltimore. Rival press agents are already making the ink fly.

John C. Bush.

MARY SERVOSS AT CLEVELAND

The Mary Servoss Stock company will open a Spring season at the Prospect Theater, Monday, May 18. The latest stock releases will be presented. The first week's attraction will be "The Runaways." Prominent in Miss Servoss's support will be Charles Gunn, who will play leading male roles; Raymond Van Sickle, and Mabel Carruthers.

HALIFAX STOCK A SUCCESS

Academy Players Close Season—Ovations Given by Townspeople

Halifax, N. S., May 9.—The Academy Players closed their season of thirty weeks on May 2 with immense audiences at both performances. The seats for the evening performances were sold out a week ahead. The players were called before the curtain at the close and showered with baskets of flowers and other presents. After the matinee crowds of women and children assembled at the stage entrance to say good-by to the women members. Many people went to the depot Sunday evening to give the players a send-off.

This is the company's second season, which has been even more successful than the first. The company included Sidney Toler, Edna Aisley, Maurice Barr, Charles B. Hagreen, W. R. Coleman, Hooper Pierce, Jane Morgan, Alice Baker, Anna Doherty, and Isabel Craig. A number of the company will return for next season's opening the last week in September.

James W. Power.

NEW PLAYS AT LOS ANGELES

Morosco to Make Stock Productions of New Plays at Burbank Theater

Los Angeles, May 9.—Oliver Morosco has announced his intention to resume stock productions at his Burbank Theater, alternating proven New York successes with first-outs of several new plays. "My Shadow and I," by Adolf Philipp, was given its premiere by the Burbank Players, April 30. Among the new plays scheduled for production are "Two Lots in the Bronx," and "The Girl Who Smiles," by Adolf Philipp; "The Lady We Love," a comedy, by Frank Mandel; "His Son," a comedy-drama, by Louis K. Anspacher; a play by Mr. Morosco; another by Elmer Harris; a farce by Sidney Rosenfeld; a translated German comedy known in the original as "Alt-Wien," and, perhaps, one of two from the play contest recently held by Mr. Morosco.

Harrison Hunter has been engaged as stage director at the Burbank. He will return in a few weeks from a road engagement with Kitty Gordon in "Pretty Mrs. Smith."

SPOKANE STOCK CLOSES

Salary Differences Cause Sudden Termination —Pictures Now the Policy

Spokane, Wash., May 9.—After playing nearly three weeks the engagement of the Harry E. Cleveland Players was abruptly terminated May 1, when some of the players refused to go on without a personal guarantee of salary. Manager A. T. Lambson closed the performance and reopened the house with moving pictures. The Cleveland company came to the American on a 60 per cent. arrangement, the house to provide the theater and staff and the company to produce the plays, costumes, special scenery, and pay the salaries. The first week's engagement was fairly successful, but the opening expenses of the production hit the company management hard. Since then business has gradually dropped off until on Tuesday it was decided to close with Sunday's performance. Manager McConahey agreed to take over Mr. Lambson's lease of the theater.

W. S. McCrea.

ROYAL STOCK OPENS MAY 18

Lowell Sherman to Head Company—Many Well-Known Players Engaged

The Royal Theater Stock company, under the direction of Frank Gersten, will commence its season Monday evening, May 18, with "Paid in Full" as the attraction. Lowell Sherman, a great favorite in stock circles in this city, has been engaged as leading man. Frances Nellson, who has supported many notable stars, will play the leading feminine roles. Among the other players engaged are Isabelle O'Madagan, Belle Mitchell, Wright Kramer, John Beck, and Elmer Thompson. Edward Emery, of the Shubert forces, will be the stage director.

PREMIERE AT MINNEAPOLIS

Bainbridge Players Produce "The Man in Hiding," by Stanley Washburn

Minneapolis, May 11.—"The Man in Hiding," a new play by Stanley Washburn, will be given its premiere by the Bainbridge Players at the Shubert Theater to-night. The play is said to present a vivid picture of certain conditions that are likely to exist in any large city. It tells the story of a district attorney who defies corruption and who successfully hunts to his hiding place in respectable society the man highest up in the graft system. Mr. Washburn is well known in Minneapolis, where he worked years ago as a police reporter. He has since acquired considerable reputation as author, war correspondent and traveler.

STOCK STARS

STOCK IN BROOKLYN

Members of the Greenpoint Players were seen in a revival of "The Wages of Sin," May 4-9. Nora Shelby was seen as Ruth Alfred Brunson as the Reverend Brand, Pearl Gray as Julieanna Hugh William Macauley as Stephen, Mac Warren as Mrs. Boggs. The cast also included Caroline Locke, Frank Joyner, Lois Palmer, and Charles Wilson. This was the last production of the season. The Greenpoint will offer first-class motion pictures during the Summer.

Leah Winslow gave a splendid portrayal of Helen Warner in "The Wrong Way," which was last week's attraction at the Crescent Theater. George Allen maintained his usual standard in the role of Lawrence Grove. The remainder of the company did justice to their assignments.

The MacCurdy Players were seen in a splendid revival of "The White Sister" at the Gotham Theater. Louise Carter gave a convincing portrayal of the Vicia Allen part, while Samuel Godfrey, Kate Woods Penn, James Kyrie MacCurdy, Marie Reeis, Josh Peck, Frank De Camp, and Arthur Mack were seen to advantage. The MacCurdy Players will close the season with "The Divorce Question," week of May 18.

Members of the Grand Opera House Stock company triumphed with a splendid revival of "Madame X." Phyllis Gilmore appeared in the title-role, while Noel Travers essayed Raymond, the son, in a clever manner. William H. Billet, George Carleton, Manuel Reyder, James Harris, Irene Douglas, and Minnie Stanley were included in the cast.

Victor Browne opened as leading man with the MacCurdy Players at the Gotham Theater on May 11. Mr. Browne was leading man of the Gotham Stock company for two seasons, while under the management of Percy Williams, and is popular with East New York theatergoers.

J. Lasoy Davo.

COMSTOCK CO. OPENS IN SCHENECTADY

SCHENECTADY, May 11.—That local patrons appreciated the efforts of F. Ray Comstock to provide them with a stock company, seemed to goes was attested by the enthusiastic welcome and generous support given the Comstock Players, which opens an indefinite engagement week of May 4-9, at the Van Curler. The opening attraction was "Bought and Paid For," with Ethel Grey Terry, a prime favorite seen, in the role of Virginia Blaine. George McGarrity, the new leading man, was well liked; his finished acting stamping him as an artist of exceptional training. Carl Gerard, well known here and upon whose shoulders most of the comedy fell, acquitted himself most favorably. Others in the cast who made a fine showing were Helen McKellar, Violet Barney, and W. H. Gilmore, who also staged the piece.

MAY SAHR.

PLANS OF BROWNELL-STORK PLAYERS

The Brownell-Stork Stock company, which closed its season at the Orpheum Theater, Newark, on May 2, in "Hawthorne of the U. S. A.," held its annual benefit May 3. Each member of the company received $121. The theater was crowded to capacity at advanced prices. Many of the members of the company have already secured other engagements. Mrs. Charlotte Wade Daniel, Mabelle Natalie, and Joseph Sweeney have joined the Payton West End company. Edith Harcourt has joined the company at Stamford, Conn. Mr. and Mrs. Stork will rest for the Summer. Mr. and Mrs. Edmund Maragnan contemplate a vaudeville engagement. J. Russell Webster goes to Boston. Edward Van Sloan and James Cory will rest, while Grant Erwin is undecided as to his future plans.

GEORGE S. APPLEGATE.

NEW PLAY PRODUCED IN IOWA

IOWA FALLS, IA., May 9.—"The Foreman of Twilight Ranch," a comedy drama by Manford Evans, editor of the Thompson, Ia., Journal, was given its first performance at Traer, Ia., May 5, by the Theresa L. Martin Stock company in the theater owned and managed by E. E. Taylor, editor of the Traer Star-Clipper. In addition to Mr. Evans, the author, and Mr. Taylor other prominent newspaper men and several theater managers were present on the occasion. The action of "The Foreman of Twilight Ranch" opens in Missouri, then changes to Wyoming for two acts, and then back to Missouri for the last act. The play is unusually new in theme. Mr. Evans has also written another and as yet unstaged play, entitled "The Tramp Printer."

FRANK E. FOSTER.

UNION HILL STOCK COMPANY OPENS

The stock season at the Hudson Theater, Union Hill, N. J., began May 4 with "Officer 666" as the attraction. The company includes Lois Lee and William H. Sullivan in the leading roles, Estelle Morton, Francis Larrimore, Edward Nelson, Thomas Holleran, who will act as stage director; James A. Young, Gene Belden, Harrison Garrett, Julian Little, Michael Whalen, Harold Wood, J. W. Clinton, John Holton, Van E. Howard, Fred Smart, and Charles MacCullum. Vaudeville will be resumed at this theater on Labor Day.

WALTER C. SMITH.

BENEFIT FOR SEVERIN DE DEYN

A benefit was tendered Severin De Deyn at the Gayety Theater, Hoboken, May 10. Mr. De Deyn was leading man of the stock company at this theater until taken ill last Fall. The seat sale was large. Vaudeville and drama were the offerings. Corse Payton, Thomas Shanley, Theodore Lorch, and Jay Packard had charge of the benefit.

REGINALD BARLOW AT INDIANAPOLIS

INDIANAPOLIS, May 11.—Reginald Barlow has joined the Wright Huntington Players at English's Opera House, making his first appearance the week of May 4 as Daniel Voorhees Pike in "The Man from Home." Mr. Barlow has had a most successful season in "Prunella," in which he scored a triumph as Scaramel.

PEARL KIRKWOOD.

TITLE CHOSEN FOR MACCURDY PLAY

"The Man From Italy" was selected as the most appropriate title for MacCurdy's play, "Without a Name," which was recently produced at the Gotham Theater, Brooklyn, by the MacCurdy Players. More than 5,000 titles had been suggested. Three of the contestants had suggested this title. The $100 in gold, offered as the prize, will be divided among the three. Mr. MacCurdy, the author, it is understood, will copyright the play under the winning title.

FULTON CO. CLOSES AT LANCASTER

LANCASTER, PA., May 4.—The Fulton Players, under the management of Walter S. Baldwin, closed a successful season at the Fulton Opera House, Saturday, May 2, with "Girls" as the attraction. Ottalia Nesmith, the popular leading woman, was seen to advantage as Pamela Gordon. Excellent performances were contributed by Dolly Gray, Alice Boyall, Pearl Melville, Lee Harvey, L. O. Hart, and Walter Baldwin, Jr.

2,000 TIMES FOR THOMPSON-WOODS CO.

BROCKTON, MASS., May 4.—The Thompson-Woods Stock company, at Hathaway's Theater, celebrated its 2,000th performance May 4 with "Sowing the Wind" as the attraction. The company has presented the latest stock releases and many old favorites in a highly creditable manner during its long engagement here, and has deservedly won the favor of the theatergoers.

W. S. PRATT.

CARL HUNT'S COMPANY AT STAMFORD

STAMFORD, CONN., May 5.—The Carl Hunt's Stock company opened an engagement at the Alhambra Theater, May 11, with "Our Wives" as the attraction. The company includes Isaac Dillon in leading roles, Felice Morris, Peter Hopper, Marion Lane, Frank Morgan, Dagmar Lorgnette, with Jack White as stage director.

SUZANNE JACKSON AT CANTON

CANTON, O., May 4.—Suzanne Jackson has succeeded Louise Randolph as leading woman of the Canton Players at the Grand Opera House. She made her first appearance May 4 in "A Woman's Way."

M. D. BUSH.

STOCK NOTES

Mary Miles Minter (Juliet Shelby) was specially engaged to play her original role in "The Littlest Rebel," with the Arvine Players at Orange, N. J., last week. This week she will be seen in the same role with the Comstock Players at Harmanus Bleecker Hall, Albany.

Bernard Craney, character man, has closed his engagement with the Majestic Stock company at Erie, Pa., after twenty-five weeks.

Vincent Bridges, for two seasons character woman with the Malley-Denison Stock companies at Fall River and Troy, has been engaged by David Belasco to play a negro mammy in the Odette Tyler sketch to be presented this week at the Bushwick Theater.

Edith Spencer, the second woman of the Wadsworth Theater, has been re-engaged by Manager Harry Ornstein for next season. A testimonial to Miss Spencer was given last week when she left the company to join a vaudeville act in Winnipeg.

Margaret Ralph played a special engagement with Louise Gunning at the Academy of Music, New York, in "Forty-five Minutes from Broadway."

Alice Baker, second woman of the Sydney Toler Stock company at the Academy of Music, Halifax, N. S., has gone to Cape Breton for a short visit.

John T. Dwyer played two weeks with the Lytell-Vaughn Stock company at Troy, appearing in "Salomy Jane" and "Broadway Jones," after which he went to Toronto to join the Adele Blood Stock company.

Florence Burroughs has been engaged for a five weeks' engagement with "The Price She Paid" company, after which she will return to stock.

Walter Thomas, late of "Baby Mine" and "The Third Degree," has been engaged by F. Ray Comstock for his Colonial Theater Stock company at Cleveland. He made his first appearance May 11.

Wright Kramer has been engaged for Lowell Sherman's company at the Royal Theater.

Norma Winslow will play a special season at the Academy of Music, and Marie Curtis, the popular second woman, will soon return to that house.

Reginald Barlow opened with Wright Huntington on Monday as "The Man from Home" at Indianapolis.

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POPULAR MANAGERS

MR. T. C. CAMPBELL,
Manager Tulane and Crescent Theaters, New Orleans.

That farm boys make successful theater managers and strong characters seems to be exemplified in the case of Thomas C. Campbell, manager of Klaw and Erlanger's properties in New Orleans and ex-officio head of that organization in the South. Mr. Campbell is just now a Southern gentleman—"Squire" is the prefix that they attach to his name down in Louisiana. But he's an Ohioan by birth and springs from the plow. It was on a farm near Dayton, Ohio, that he first saw the light of day in 1862. His education was acquired in the common schools of Dayton. He is a graduate of the high school of that place, completing his studies at the age of 16.

Mr. Campbell's career began, strange and far away from the theater as that may seem, in a hotel. A clerkship in the Marcum Hotel was his first serious endeavor. The hotel job was the first thing that came along—and he seized it. That was during the Cotton Centennial of 1881 and the South was blossoming with a new prosperity. The excitement and the good times of the exposition over, Mr. Campbell struck out for the tropics. He spent some time after that in Florida and Cuba.

From hotel clerk to circus man, to the ordinary man is a far jump. Campbell made it when he joined the old Sells Brothers Circus as excursion agent and railroad contractor, a position which he stuck to for several years. In 1888-89 young Campbell joined Mr. A. L. Erlanger as advertising agent for Louise Dalis. The following season he went in advance of "Round the World in Eighty Days." Subsequent to that he went to Buffalo, N. Y., as business manager for Meech Brothers at the Academy of Music and Star Theater, where he remained until 1893, when he again returned to Mr. Erlanger, and went ahead of County Fair, then managed by C. B. Jefferson and Klaw and Erlanger.

After two years ahead of The County Fair, Mr. Campbell went out ahead of Klaw and Erlanger's great Russian company, and then was placed as manager with Mr. Joseph Jefferson. In the Fall of 1896 Klaw and Erlanger sent Mr. Campbell to New Orleans as business manager of the old Academy of Music and St. Charles Theater, both of which live now only in the memory of old-time Orleanians. In 1899 Klaw and Erlanger erected the Tulane Theater and the Crescent Theater, regarded now as the most valuable twin theater property on the American continent, and Mr. Campbell was made manager of the properties. He has been now twenty years in New Orleans as head of the firm's business affairs, and finishes this season one of the few managers who can show a handsome profit on what is regarded as a precarious season.

No man identified with the business affairs of New Orleans, and none who has ever been associated with its amusements, holds a higher place among the native population, both in business and in society, than "Tom" Campbell. People down South look for his annual return, and when he goes East at the end of every season they look to him to take their commission on to Louisville for the "Derby." He is regarded as one of the rays of sunshine at the Audubon golf links and a leader in civic affairs.

SIDNEY HERBERT UNDER THE KNIFE

Sidney Herbert was taken to the Post-Graduate Hospital night of May 4, where he was operated upon for ulcer of the stomach, from which he has been suffering for several years. Mr. Herbert was removed to the hospital from his home at 244 West Forty-fifth Street.

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By J. HARTLEY MANNERS

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A. H. WOODS presents
The Yellow Ticket
A remarkable all star cast with JOHN MASON, FLORENCE REED, JOHN BARRYMORE, EMMETT CORRIGAN, and others

STOCK NOTES

Orrin Holland has joined the Associate Players at Springfield, Mass., and will appear in juvenile roles.

J. Arthur O'Brien closed a successful engagement with the Bijou Stock company at Fall River, May 9.

The North Brothers Stock company opened an engagement at Electric Park Auditorium, Fort Smith, Ark., on May 4.

Leo Kennedy has joined the Luella Morey Stock company at the Broadway Theater, Hoboken, N. J., as leading man, making his first appearance April 27 in "The Fight."

J. Angus Gustan is the new leading man of the Columbia Theater Stock company at Far Rockaway, L. I. He made his first appearance April 27, in "The Deep Purple."

Teresa Dale is closing with the Associate Players at the Court Square Theater, Springfield, Mass., in order to fill a Summer engagement in Youngstown, O.

Edith Harcourt, of the Brownell-Stork company, spent a week's vacation in Fall River with her husband, Gus A. Forbes, of the Malley-Denison Stock company.

Marie Golden, a popular member of the Bishop Players at the Liberty Theater, Oakland, Cal., has returned to the company after a successful Southern engagement.

Charles E. Goettler has assumed the management of the Henrietta Browne Stock company, which opens the Summer season Monday, May 11, at the Lyceum, Paterson, N. J.

James A. Bowery, Charles Hornell, Francis Stewart, and Charles Crymball made their first appearance with the Malley-Denison company at Fall River on April 28.

A. Romaine Callender has been engaged by Walter Baldwin for his stock company at Duluth. Mr. Callender has just closed a successful season with Nazimova in "Bella Donna."

Lillian Niedergaer, of the Malley-Denison Stock company at Fall River, gave a luncheon recently to Cecil Owen and his wife on the occasion of their visit to Fall River in "Peg o' My Heart."

Hooper L. Atchley returns to the Bijou Theater, Fall River, Mass., after an absence of twenty-seven weeks, in which time he has been engaged as leading juvenile man at the Academy of Music Stock, New York. He returns by public demand.

Harold Holland and Florence Darling joined the Lyceum Players at Edmonton, Alta., May 4. Mr. Holland succeeds Harry Cornell as manager of the company. Mr. Cornell and his wife, Ethel Corley, will join Pantages's forces in the production of vaudeville sketches.

Lorin J. Howard, leading man, whose successful engagement at Keith's, Toledo, last Summer, led to a return engagement, was the guest of honor at the Shakespearean reception, held at the Museum of Art in that city.

Charles Balsar left last week for Youngstown, O., where he has been engaged for stock at the Park Theater, opening on May 18 in "The Fortune Hunter." Mr. Balsar was in New York hardly a week before he accepted this engagement.

Hardie Meakin, who, on April 12, closed a successful season with the Washington Theater Players in Detroit, has joined the Auditorium Theater Stock company, Kansas City, as light comedian, and opened on May 3 as the imp in "When We Were Twenty-one."

The unexpected retirement of Adelaide Keim from the Philadelphia Stock company in which she was featured is explained. Instead of going to the Maine woods with her husband, Mr. Franklyn Munnell, as recently announced, the happy couple are at their home in the Bronx, and looking forward to a visit from Mr. Stork.

MARIE C. GIANETTI DEAD

Marie C. Gianetti, for many years a valued member of Charles Frohman's staff at the Empire Theater, New York, passed away at her home in Hartsdale, N. Y., April 16, 1914.

Mrs. Gianetti, who was widely known and loved in the theatrical profession, was a native of France, but had been a resident of the United States for years. She leaves one son, Humbert, residing at Pasadena, Cal., and a daughter, Louise, who lived with her at Hartsdale. The funeral services, which were private, were held upon the arrival of Mr. Gianetti from Pasadena, and the interment was at Kensico Cemetery.

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TO-DAY
THE SENSATIONAL DRAMATIC HIT OF THE CENTURY

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

CHANNING POLLOCK, author of "The Pit," "Her Little Highness," "In the Bishop's Carriage," and co-author of "The Red Widow," is now at his Summer home at Shoreham, L. I., busily counting his royalties as collaborator on "The Beauty Shop," which, with Raymond Hitchcock as the star, is playing to capacity business at the Astor Theater.

ALICE E. IVES, who wrote that delightful play, "The Village Postmaster," that is likely to be seen in moving pictures, has sold picture rights to two other old plays from her pen. When "The Village Postmaster" is filmed, she expects to go to New England to assist in taking the scenes. A great deal of care is necessary in the costuming, character, atmosphere and so on, so the producers want her on hand. In the original production Miss Ives sketched all costumes worn by women in the cast and those of some of the men. The rural play produced and played by the Blaney-Spooner company in the Bronx last October, and upon which Mrs. Spooner has been holding an option, is now released for offers from other managers. This was the play that Mr. Blaney called "September Morn," which Miss Ives feels was very far from the intent of the play. The real name is "Drusilla's Doings." Even Comstock, she says, would not object to that.

FAY FOSTER is back in town again. Not much has been heard of Mr. Potter since he was reported missing in Paris some time ago. He has been quite ill, but is now well again, save that he is minus considerable weight. At present his greatest interest is with the moving pictures. This recalls the story that when the business was new he offered the picture rights to his dramatization of "Trilby" for $4,000. The offer was rejected, but later the same firm approached him for the same terms, only to find the price raised to five times the original amount.

EDGAR ALLAN WOOLF, so 'tis said, was recently approached by an ambitious stationer who wanted to provide him with letter paper long enough to hold the amazing list of Mr. Woolf's successful vaudeville sketches down the margin.

ROBERT EDESON, who is a member of the Dramatists' Club, has a public hostelry for motor cars at Bay Harbor, near his home. It is known as "Stronghart Garage." A booklet describing its advantages has a cover designed by Mr. Edeson, and includes some pertinent advice on the use and abuse of road boats. A section entitled "Don'ts for Motorists," has such pungent epigrams as this: "Don't be a road hog. The other fellow's car may be heavier than yours, and he may have more nerve." This garage was one of those big press stories that happened to be true.

HENRY IRVING DODGE, who wrote "The Higher Court" and "The Whirlpool," as well as a great many other plays, has the enviable habit of being able to make epigrams offhand. Two recent examples are worthy of being worked into samplers and hung over the mantel near the old sock in the chimney. One is, "In order to be a successful dramatist one has either to be a blackguard or to know what a blackguard is," and the other is that "Fame is the magic wand that touches a man and makes him immediately forgotten."

DRAMA LEAGUE MEETING

Annual Convention at Philadelphia Stimulates Interest in a Native Drama

Gathered from all parts of the country, a notable aggregation of folks sincerely interested in the stage and drama were in Philadelphia to attend the sessions of the annual convention of the Drama League of America just held at the Bellevue-Stratford. It was very fitting and appropriate that the fourth annual convention should be opened on the anniversary of the birth of the greatest of dramatists, William Shakespeare; and his influence permeated the entire meeting, judging from the remarks of speakers at the first session. It was prophesied that the time is coming, that the handwriting on the wall predicts, that soon we will have another master dramatist with us. So you present-day playwrights beware and be careful in your writings, for should one of you be chosen, do not let it be said that among your achievements is a white slave play!

The local branch of the Drama League, under the leadership of its president, Henry La Barre Jayne, made a most delightful host, and the guests voiced their appreciation at the annual banquet held on Friday night at the Bellevue-Stratford.

Alfred Brown, a member of the committee planning a Shakespeare pageant in New York, was one of the first speakers to express the belief that conditions to-day are similar to those that existed in the Elizabethan era when England as seething with great events in every line of human endeavor. He believed that a repetition of these conditions here in the United States to-day might be the means of producing another Shakespeare.

The aims of the Drama League, which has had a surprising growth all over the country recently, was also the subject of much discussion. It was advocated that merely studying, seeing, and knowing plays should not be its chief work, but it should further a new American drama, a drama distinctly of our own, depicting conditions that exist here, making use of characters distinctly American, and settings that are original. Of course, after the type of plays that have been produced during the past year, it was but natural and right that the present-day drama should come in for some criticism which was merited, although one of the speakers, Percival Chubb, of St. Louis, expressed a great truth when he said that the American mind as a whole is afflicted with fatigue, restlessness, and inability for concentrated attention, which makes serious drama a poor-paying proposition.

At the majority of the sessions Mrs. A. Starr Best, of Chicago, the national president, presided. The proceedings were enlivened with interesting discussions, the speakers too numerous to enumerate. The Philomusian Club, in which the local branch of the Drama League had its inception, entertained the guests of a day while on Thursday night Annie Russell's presentation of Paul Kester's play, A Lady in the Case, was attended at the Little Theater.

Friday's sessions of the Drama League were very interesting owing to the fact that the principal speakers were persons actually and intimately associated with the theater in this country, a famous playwright, an artistic producer and a talented actress. George Middleton, of New York, was one of the principal speakers and besides showing his disapproval of stage censorship, because he thinks drama should be allowed to follow its own career, using life as a model, and people as they are, he also gave vent to what might be termed Shavian humor in dealing with the ethics of the stage. He decried the mawkish sentimentality which made the stage the custodian of false and untrue ideas of love and marriage, repentance, sacrifice, heroism and villainy. Among the other points criticised by Mr. Middleton, was the triangle drama, which, he says, is not an attempt to solve the real problem of the modern marriage, but a justification of wrong ideals, and a presentation of what is to-day a vital issue. He also said the white-slave plays were not written in a sincere vein.

Winthrop Ames, of The Little Theater, New York, spoke of his pet hobby, predicting a new drama to follow the more progressive principles, which have recently been found in modern social life. He predicted an upheaval from present theatrical traditions.

Miss Lois LaFollette was cordially received. She showed the fallacy of the oft-repeated statement that an actor, or actress, cannot speak well when not acting by delivering a witty talk on the psychology of an audience, as it looked from the other side of the footlights.

J. BELIS-COHEN, Jr.

P. W. L. NOTES

The Professional Woman's League had a most successful afternoon at their club rooms, 1099 Broadway, Monday, April 20. The rooms were packed. Mrs. Sol Smith was chairman of drama, and Madame Pilar-Morin was chairman of the day. The latter presented scenes from L'Enfant Prodigue, with music by Mr. Eugene Bernstein. Others on the programme were Madame Deserti, from the Manhattan Opera company, and a violin solo by Miss Katherine Platt Gunn, with Miss Ruth King at the piano.

Mrs. Louise Campbell Stern poured tea, assisted by Miss Frances Florida.

Miss Rose Rand was chairman of a euchre given in the League rooms on May 4 at 2 P.M., for the benefit of the philanthropic fund. It is going to be a novel affair. Prizes will be toothsome dainties made by the members of the stage.

The League social was held in the club rooms on April 27 at 3 P.M. The guest of honor was Miss Margaret Anglin.

The annual election of the Professional Woman's League was held in their club rooms on Monday, May 11. It was not a hotly contested election, as only the directors were voted for.

On Saturday, May 16, there will be a "Country Dance" at the League rooms. Miss Lizzie R. Rochelle is chairman and wants every one to wear their old clothes. It will start at 9 P.M., and the tickets are at popular prices.

On Monday, May 18, Drama Day, Mrs. William Porter Jenkins will give another one of her interesting talks on Mexico. She will also have Spanish songs and dances, and her committee will wear some exquisite Mexican costumes and rare shawls.

The White Rats have invited all members of the League as guests of honor to their fair, which is now held at their club rooms on West Forty-fourth street. The day will be called "P. W. L. Day," and it will be on May 20. The members are looking forward with pleasure to it, and they have all promised to be on hand.

The regular evening dancing class still holds sway and shows no signs of abating; they are held on Wednesday and Friday evenings, and there is also a Tuesday afternoon class.

HELEN LUTTRELL LEAVES ELTINGE

After the matinee of "The Crinoline Girl" at the Knickerbocker Theater on Wednesday afternoon of last week, Helen Luttrell, who plays the part of Dorothy Ainsley, was taken ill, and it was found she would be unable to resume at the evening performance. Grace Coburn was engaged at 5.30, received a copy of her part at 6 o'clock, and played the rôle at the close of the curtain a couple of hours later. Miss Coburn will remain in the rôle during the run of "The Crinoline Girl" in New York.

DILLINGHAM'S HEALTH RESTORED

Charles Dillingham, after a long enforced absence from his office, due to illness, has returned to his managerial duties. Mr. Dillingham, who was suffering from appendicitis, went to the German Hospital, where, March 4, he was operated on by Dr. Otto M. Schwerdtfeger. When sufficiently recovered from the operation he and Mrs. Dillingham went to Atlantic City, remaining still completely convalescent.

L. BONHEUR ENGAGES ARTISTS

Lucien L. Bonheur, president of the French Drama Society of New York, was recently in Paris, where he engaged players for the coming season of French plays at the Century Lyceum. Among the several already engaged is Claude Benedict, well known from his work with the Alliance Française when in New York formerly.

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Constance Collier, Lena Ashwell, and Mrs. Bernard Shaw sailed for England on the Olympic on Saturday last. Miss Collier will go direct to Stratford-on-Avon and later will appear with Sir Herbert Tree.

THE FIRST NIGHTER

"THE CHARM OF ISABEL"

Farce in Three Acts by Sydney Rosenfeld. Produced by William A. Brady at the Maxine Elliott Theater, May 6.

Isabel Trumble ..... Marie Nordstrom
Caroline Leighton ..... Isabelle Evesson
Amelia ..... Pauline Armand
Count Lalmy ..... Albert Brown
Fernando Charteris ..... Harry Millard
Jennie Morton ..... Maxine Merrill
Mrs. Martin ..... Neil A. Sparks
John Martin ..... Felix Krembs
Jolly ..... Julie Varney
Peter ..... William Carleton

Mr. Rosenfeld has given his highly amusing farce an ultra sensational first act which made the first-night audience manifest the liveliest sort of interest and wonder what was coming next. But in the succeeding two acts he discreetly disarms the curtain upon your curiosity and conducts his complication within the bounds of perfect propriety to its conclusion with all the clever touches of which he is master.

What he has done is to dramatize a temperament—the temperament of an innocent young American widow who can't say no. Incidentally he has piquantly dramatized a bedroom scene, in which Isabel, our interesting young widow, after a night's escapade at a taboo ball (the scene is gay Paris), having eluded the attentions of an ardent love-disabled Frenchman, Henri Lalmy, momentarily unnerves herself, plunges into a concealed bed, puts out the lights, and resigns herself to slumber.

Henri, however, is not to be so easily eluded. In a few minutes we see a dark shadow in the open casement, we hear a boisterous explosion of admiring ejaculating and a kiss on the naked arm, and we awake to a realization of a most piquant bedroom interview between a spirited, spirited, lovely young widow, rudely startled from romantic dreams, and a gallant Frenchman bent unceremoniously on conquest.

The interview is rather too long to keep us keenly on edge, and ends in a somewhat subdued climax. Isabel, to get rid of Henri, agrees to give him her answer at 12 noon, and then prepares for flight back to America.

We next find her installed as a guest in the very proper Puritan home of Ephraim Morton, an illegitimary bigwig, and his pious, sharp-tongued sister-in-law, Miss. Mary Isabel nurses Ephraim of his malady and absolves Miss by uplifting a bottle of champagne to celebrate Ephraim's recovery. Here, too, Isabel encounters an interesting young "probationary"—which is to say, a near-clergyman—in the person of Miss's own John. He professes to be proof against widow charms, but she sings a hymn which he has composed in such an interesting manner that his hitherto nature melts like wax under the concentrated energy of her charm; so that when Miss save Isabel must leave the house because she can't put up with the way she acts—though she acts remarkably above reproach for a woman with a temperament—John interposes and when the volatile Frenchman arrives in pursuit of "la belle Americaine," Isabel and he easily do matters up between them, and Henri transfers his affections to Isabel's friend Caroline.

The story is embellished with a variety of ingenious touches of comedy, as the verbal and physical transmogrification of Ephraim and his transition from a chair-ridden invalid to a village dandy ready to marry Isabel, and the game-cock gallantry of the little Frenchman in serving a bigger eye in the attempt to tweak the nose of a rival for Isabel's affection.

The piece was played with much spirit. Marie Nordstrom is at times brilliant in the part of Isabel and gave a performance in which few could have equaled her. The comedy hit of the evening went to the credit of Albert Brown as the Frenchman. It is not often that we see a better impersonation of a volatile Parisian gallant on the American stage. Florence Gerald made a hit as Miss and Mr. Sparks was admirable as Ephraim. Pauline Seymour made a good French maid, and the other members of the cast were good. The farce was received with every mark of enthusiastic approval.

"A SCRAP OF PAPER"

Comedy by Victorien Sardou. Empire Theater, May 11. Revived by Charles Frohman.

Prosper Couramont ..... John Drew
Baron De La Glaciere ..... Charles Dalton
Vicomte de Latour-Marsenette, naturaliste ..... Fuller Mellish
Anatole, his ward ..... Hugh Gladstone
Baptiste ..... Walter Robertson
Francois ..... Frank McCoy
Baroness De Rouville ..... Miss Barrymore
Baroness De La Glaciere ..... Mary Boland
Mathilde ..... Charlotte Ives
Rosalie ..... Penrose Lewis
Madame Ducost ..... Mrs. Thomas Whiffen
Pauline ..... Helen Collier

An occasional revival of the good plays of the past is to be commended. It interests the grown-up generation which has been denied the privilege of seeing a representative performance of some standard drama or comedy, and it serves as a signpost on the wayside to caution our younger playwrights not to stray too far from the beaten path under the stimulus of "new thought." The demand is for drama in its exact sense, and though the point of view may change, the philosophy of correct—which is to say effective—construction must never be lost sight of.

Where is there a better model of structural ingenuity than "The Scrap of Paper"? It was one of Sardou's earliest comedies, written in the midst of discouraging struggles for recognition. Scribe pronounced it "no drama," but the great public of almost every nation has contradicted the veteran playwright, and soon after its first performance Sardou usurped the place of Scribe in popular favor.

The ingenuity consists in the unflagging interest which is maintained in the fate of an old love letter and the various schemes for its possession resorted to between the writer, a bon vivant globe trotter, Prosper Couramont, and the interesting woman who makes it her mission to thwart his designs for potential mischief in seeking to recover it from its neglected place of deposit. There is an infinite play of wit and strategy, not unmixed with a peculiar sentiment, in the skirmishes and manoeuvers of the two principals, both handicapped by a wholesome fear of the discovery of the secret by the unsuspecting husband, who is known to be a man jealous of his honor and prone to sudden violence.

It is one of those wonderfully clever complications at which the French are expert, and in this case the interest is quickened by an admirable touch of characterization in the persons of the dear principals, the provokingly cool and suave Prosper; the glacial Baron de la Glaciere; the quaintly fantastic naturalist, Brisemouche, and the breezy, playful, taunting Suzanne de Rouville. The two youthful lovers romping up too strongly of a vogue in the period of the drama, when it was fashionable to stick inexcusably to the rule of introducing schoolboy and schoolgirl lovers by way of juvenile relief.

The revival was of special interest on account of the splendid cast which Mr. Frohman has assembled. Mr. Drew finds himself in the part of Prosper to the life, and Miss Barrymore is precisely the actress to denote the high spirit and intellectual keenness of his adversary. Mr. Mellish, as the eccentric butterfly hunter is also in his element, and Mr. Dalton is completely at home as the Baron. The splendid light comedy acting of Mr. Glendinning is always interesting, and Miss Lewis as well as Mrs. Whiffen, Mary Boland, Helen Collier, and Charlotte Ives are well cast.

"THE SHEPHERD KING"

Play in Four Acts, by Wright Lorimer and Aaron Hoss. Revived by the Emmett Corrigan Producing Company for the United Catholic Works at the Garden Theater, May 4.

David ..... William Farnum
Jonas ..... George Barr
Father of David ..... Helen Tracy
Gad ..... Harry Dwyer
Nathan ..... Thomas Jefferson
Ahimelech ..... John O'Neil
Abiathar ..... Russell Griffin
Saul ..... Emmett Corrigan
Jonathan ..... Robert McWade
Abimelech ..... Virginia Hadley
Amalekite ..... Edna A. Crawford
Prince Moab ..... Edgar Baum
Prince Ammon ..... Wallace Erskine
Goliath ..... Willis Robinson
Philistine Envoy ..... Herbert De Guerre
Goliath ..... Daniel Kras
Abimelech ..... Frank Andrews
Samuel ..... Frank Reynolds
Adora ..... Evelyn Marlowe
Witch of Endor ..... Norma Greystone

For the benefit of the United Catholic Works, the Emmett Corrigan Producing Company have begun a special four weeks' engagement in a revival of "The Shepherd King." The story follows the biblical account closely, from David's coming to the court of Saul to his coronation, and is thoroughly dramatic from beginning to end. The first performance was enthusiastically greeted by a large audience, which, although it contained many friends, was amply justified in its applause. Mr. Corrigan, who is now playing in "The Yellow Ticket," made an excellent production, permitting no detail to escape him. Extra people evidenced careful training, the grouping being both well conceived and executed. William Farnum, of course, proved entirely satisfactory. Then there was Robert McWade, who played Saul in his usual competent manner. Others in the cast worthy of mention were Virginia Hadley and Evelyn Marlowe.

"LEAP YEAR LAND"

Comic Opera in Two Acts. Book and Lyrics by Kenneth S. Webb. Music by Roy Webb. Produced at Wallack's Theater, May 5.

Ambrose ..... R. Barrett Jones
Amie ..... Grace L. Hershey
Wilhelmina ..... Alice Vandelyn
Asta ..... Edith Hallett Frank
Prince Rhinebert ..... Jessie Ingham
John Smith ..... Kenneth S. Webb
Pat Smith ..... Howard P. Fassett

In many respects this latest musical production of those industrious Webb brothers was as pretentious as many offered by professionals this past season. It contained a well-defined opera plot, many pleasing tunes cleverly orchestrated by the composer, a good singing cast, and an attractive chorus. The dialogue, somewhat weak and halting, was easily counterbalanced by the exceptional quality of the lyrics. The company was composed entirely of amateurs who naturally had to recover from stage fright before they could do justice to their voices. Kenneth Webb, who wrote the book and lyrics and played the part of the hero, staged the production, while his brother Roy conducted the orchestra.

The opera was a travesty on woman suffrage. It concerned the revolt of men in the countries of Angleeds and Francogalia, ruled over by Wilhelmina and Asta. The two queens are at war with each other, but the real feminine spirit prevails in each when an attractive aeronaut from the United States lands upon the island, and so they do not find it especially difficult to abandon war and queenly rule in order to make love to him. Of course, the form of government is changed and man becomes dominant.

Kenneth Webb was agreeable in the part of the American aeronaut. Alice Randolph was sweet and charming as the Queen Wilhelmina. Edith Hallett Frank and Joseph Mathieu displayed exceptionally good voices in the songs allotted to them. The chorus was a glittering array of pretty girls who did not appear reluctant in disporting themselves in knee length skirts and knickerbockers.

The song numbers most pleasing were "Over the Sea," a catchy waltz; "Leap Year Land," and "Smith, Smith, Smith."

The Webb brothers have already written and produced three other plays, "The Dream Girl," "The Forbidden City," and "King Karl of Kronstadt." The proceeds of "Leap Year Land" will be devoted to charity.

AT OTHER HOUSES

Royal.—"Alma, Wo Wohnst Du?" was presented on Monday night, and will be repeated this afternoon and Friday night. To-night and Saturday night "Alice Fear's Gold" will be given. Last night "Miss Jugendwunde" was performed, to be presented again Thursday evening and Saturday matinee. Liesche Schumann, of the Court Theater, Berlin, is the leading woman.

DEATH OF ALBERT WARBURG

Albert G. von Warburg, professionally known as Albert Warburg, died at St. Vincent's Hospital, Saturday, May 9. His arrival by steamer from New Orleans and mental breakdown were noted in THE MIRROR of May 6. He was buried under the auspices of the Green Room Club in the Actors' Fund plot, Greenwood Cemetery, May 11. Mr. Warburg, who was of a titled family, arrived here from Denmark nineteen years ago, and later took out American citizenship papers. He was for several years stage-manager in Charles Frohman's companies, and in that capacity with John Mason in "The Attack," and for six years stage director for Cora Payton. In the Spanish-American War he served as second lieutenant in the First U. S. Infantry. He was the author of several plays, and had one accepted for production next season. Mr. Warburg was thirty-nine years of age and unmarried.

THOSE WHO HELPED

Actors' Fund Benefited by Individual and Collective Efforts

A great many actors and actresses worked very hard in behalf of the recent Actors' Fund benefits given in this city recently, and among those who succeeded in disposing of large blocks of admission tickets and spent much time in aiding the cause were Howard Kyle, representing both the Actors' Equity Association and the Players' Club, who sold nearly $700, while about $00 more were sold by Ed Connolly for the Lambs, Mrs. Edwin Arden for the Twelfth Night Club, J. Hartley Manners for the Lotos Club, Mr. Schnelr of the Hebrew Club, and by Mr. James Whittendale and Harry G. Sommers. There were also personal contributions by Frank Keenan, May Irwin and company, Elsie Ferguson and company, Katie Barnett, Lou E. Hazzard, Kate Elinore and Sam Williams company, Amelia Summerville, "Young Wisdom" company, "New Henrietta" company, J. Klaw, Harry Gilfoil, "Within the Law," (Helen Ware company), Tyree Barton, "Ben Hur" company, "Pep o' My Heart" Company A, Blair Ferguson company, Charles F. Towle, "Kismet" company, Melville and Higgins, Willem Day, "Sunshine Girl" company, "Little Cafe" company, "Pep o' My Heart" Company B, Frank E. Long Stock company, Reginald W. Neason, Charles F. Donohoe, "Milestones" company, Al. G. Field's Minstrels, Cecil F. Hedge for Neil O'Brien's Minstrels, McIntyre and Heath company, Robert Hilliard company, Florence Ackerman, Boston Theater and "In Old Kentucky" company, W. H. Griggs, Lyric Theater, Waukegan, Ill.; Doris Keane company, Sums of $100 and over came from the "Kismet" company, May Irwin company, "Sunshine Girl" company, Crane "Henrietta" company, and Al. Field's Minstrel company.

SUBPOENA FRIGHTENS GABY

A horrified little shriek startled members of "The Belle of Bond Street" company just as Gaby Deslys was about to make her second stage entrance at the Shubert Theater, on the night of May 6. A process server had slipped by the doorkeeper and deftly passed a subpoena to Gaby. The entire company made a rush toward the intruder, who fled with the cry of "Stop thief!" from twenty or more throats ringing in his ears. The subpoena called Miss Deslys to answer a suit filed against her by a firm of attorneys in Boston.

RINGLINGS MAY SELL OUT

A report from Portage, Wis., has it that a deal is under way which may result in the retirement of the Ringling Brothers from the circus business. Their entire interests, comprising the Barnum and Bailey, Sells-Floto-Forepaugh and many smaller circuses are to be sold to an Eastern amusement syndicate. Members of the family, however, decline to discuss the sale, it is said.

PROSPECTIVE NEW PRODUCTIONS

"A MAN AND HIS MATE"

Frank Craven to Make Dramatization of Durant's Story, Which Was Staged in 1908

Contracts were signed on May 4 between Frank Craven, author and star in "Too Many Cooks," and Harold B. Durant, a Muncy editor and author of "Something for Nothing," which was purchased by A. Woods, for the immediate dramatization of the latter's novel, "A Man and His Mate." The play is to be a four-act comedy-drama with a Western setting.

In 1908, Mr. Durant, who was then an attorney in Waterbury, Conn., produced a dramatization of his story, which was then a magazine serial, made by himself. Hilda Spong played the leading female role. It was presented for the first time on any stage at Danbury, Conn., Nov. 24, 1908. The story had a horse thief for a hero, contained a hanging, and had for other characters a dope fiend and a faithful Chinaman, which last provided Albert Perry with opportunity for a personal triumph. Some time in January, 1909, Leander Sire purchased the rights of the play from Mr. Durant, and announced that Hilda Spong would be starred in it for a long season. She did play with it for some time on the road. In April, 1909, Miss Spong sued Durant for an alleged breach of contract, by which, she declared, she was to have received $250 a week for four weeks, in October, 1908. Of this amount she said she received only $138.45.

NEW PRINCESS NOVELTY

Morris Gest Acquires Kosloff's "Three-Ring Circus" Play for Thirty-ninth Street House

It is not likely that New York will again see the "thriller" policy in operation at the Princess Theater, as the road did not seem very well disposed toward the playlets on tour. So the Princess will probably have a new policy. One of the first of the offerings at the Princess next season will probably be the newest foreign purchase of Morris Gest, who is now in Europe. He has signed a contract with Theodore Kosloff for the latter's two-act pantomime in four scenes, which contains a novelty wherein three scenes take place simultaneously, one interior and two exteriors, arranged on a plan similar to that used in a setting in "Omar, the Tentmaker." It is said to be the first "three-ring circus" play on record, although Max Reinhardt has approached the idea with his "secondary dialogue," and Hammerstein has already provided "three-ring" vaudeville, with that many acts playing simultaneously. The Kosloff pantomime will be produced by Mr. Gest in conjunction with F. Ray Comstock after a preliminary production in London.

THE LAMBS' GAMBOL

Seats for First Two Performances Have Already Been Auctioned Off at Big Prices

Seats and boxes for the first two performances of the Lambs' annual gambol were auctioned off in the Hudson Theater yesterday afternoon. The first performance will take place at the Metropolitan Opera House on Friday evening, May 22. Among the auctioneers announced were De Wolf Hopper, Raymond Hitchcock, William Lackaye, William Collier, Augustus Thomas, Willard Mack, Douglas Fairbanks, Julian Eltinge, Digby Bell, Thomas A. Wise, Macklyn Arbuckle, W. H. Crane, and John Philip Sousa.

STAGE CONNOR NOVELS

Brennan Engages Frank Mandel to Dramatize "The Sky Pilot" and "Black Rock"

According to an agreement entered into between George M. Brennan and Ralph Connor, the author, a play is to be made by Frank Mandel from material in "The Sky Pilot" and "Black Rock." The play is to be known as "The Sky Pilot," and will probably be staged early next season. These books aroused much interest when published, as human documents written directly out of the author's actual experience as a "sky pilot," and should prove strongly dramatic.

WILLIS GRANGER

Having Concluded a Very Successful Season of Thirty-Two Weeks in

THE MASTER MIND

OFFERS A FEW PRESS OPINIONS

Mr. Granger made "The Master Mind" human and sympathetic. Whether or not this was the intention of the character was left open, the interest directed, which is essential, was the right color, which is something that we will not take away the credit that he was constantly on guard, always shielding his mind to its relief.—Chronicle "London."

Willis Granger is one in the role which was portrayed by Brown, and while his interpretation differs slightly from that of his predecessor he struck a chord in the audience that will have responded impotently to his efforts.—Cincinnati "Enquirer."

It is no small compliment to Mr. Granger to say that he gave quite as effective a characterization as did Mr. Brown.—Cincinnati "Commercial Tribune."

Granger is an excellent actor, and his handling of the role is magnificent.—Cincinnati "Times-Star."

Willis Granger, an actor of note, is appearing in "The Master Mind." There is little to choose between the work of Mr. Brown and himself, although Mr. Granger instills into the part enough touches that make it even stronger in the writer than did Mr. Brown.—Indianapolis "News."

Willis Granger plays the part of the Master Mind. Mr. Granger has the personality and talent to make almost any production a success.—Indianapolis "Sun."

The role of this novel crook is taken here by Willis Granger, who has enough intensity and reserve to be fascinating.—Indianapolis "News."

The part of Andrew calls for strength intensity, versatility, and several calls to display all of which qualities are possessed by the fullest measure by Willis Granger, who has served up the parts with most of the best perfections of the novel. Granger makes the part of the smooth but vindictive criminal seem like a living reality. The master mind impersonated by Granger holds close to his heart, is conveyed perfectly and the character in Mr. Granger's hands close by place among the most notable interpreters of the time.—Tonawanda "Telegram."

Willis Granger wears the role of "The Master Mind" and does it perfectly. He presents up to the standard required of such a character.—Rochester "Herald."

In his dramatic version, a remarkable skill and all the cleverness of the author's plot, Willis Granger in the character presents a picture of a master criminal that is unusually strong. He is equally a master in his impersonation, and with an unusually strong cast the parts, Mr. Granger's work will be of much interest.—Pittsburgh "Press."

Willis Granger, versatile actor, does a good portrayal of Andrew Quarrier, the "Master Mind" of the play. He has the personality to hold the attention of the audience throughout the performance, all of the requirements of the character part, and is evidently a favorite in Rochester.—Rochester "Democrat and Chronicle."

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MR. FRANK M. THOMAS.

Mr. Frank M. Thomas, who is pleasantly remembered as the young hero in "Along Came Ruth" during its engagement at the Criterion Theater, has gone to Albany for the summer as leading man of the F. Ray Comstock Players, which opened at Harmon Hall, that city, last Monday in "Stop Thief." Mr. Thomas is a young actor of great promise. He has already been engaged for an important juvenile role with a prominent star for next season. Other members of the Comstock company are Ben Johnson and Miss Kay Bainter, leading woman. Frank McCormack has been engaged as stage director.

WARD TO ENGAGE 300

Australian Manager Securing That Many American and English Players in Three Months

Hugh J. Ward, managing director of J. C. Williamson, Limited, the firm that controls the bookings of theatricals in Australia, New Zealand, and South Africa, has arrived in New York from London, to complete his arrangements for the sending of three hundred English and American actors to the Antipodes within the next three months. He is now at the offices of his American representatives, Sanger and Jordan, at the Empire Theater Building New York.

Just before leaving London, Mr. Ward engaged a company that is now on its way to Australia to present "Within the Law," "Paid in Full," "The Yellow Ticket," "The Argyle Case," "Bought and Paid For," and "The Land of Promise." He is also preparing an American company to present farce-comedies, "Seven Keys to Baldpate," "Broadway Jones," and "Stop Thief" being in the repertoire. In addition to these organizations, a musical comedy company has just arrived in Australia to present pieces by arrangement with George Edwardes, among them being "The Marriage Market," "The Girl from Utah," "The Pearl Girl," and "After the Girl."

Next season the entire Boston Grand Opera Company, reinforced by Madame Melba, will be taken to Australia by Manager Ward. He is also preparing to form a symphony orchestra in Sydney, of which the members will be sixty-five musicians in various theaters of that city.

LAST WEEK

2027

Names of players were recorded on our Telautographs seeking engagements

Direct telephone lines and a special long distance service to managers' offices were kept busy with the flow of metropolitan and stock engagements.

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THE HENDERSON PLAYERS

The Henderson Players, under the personal direction of Professor Alfred B. Henderson, of the Henderson School of Oratory and Dramatic Arts, Acolian Hall, rendered a delightful and entertaining programme at Genealogical Hall, 226 West Fifty-eighth Street, New York, Wednesday, May 6. The performance opened with an address by Ephraim Buckwold, Esq. (of the Henderson Public Speaking Club). A warlike fantasy, "Pirates Bold," given by Eleanor Harrington, a general favorite of the school, was much applause. Two little French girls, Stella and Lucille Dangerfield, rendered beautifully "The Lessons of the Birds."

A special feature was a poem, "The Wall of St. Eeyes," artistically portrayed in pantomime by Miss Agda Granberg and Miss Emma Mansfield, to the spoken word of Professor Henderson, who also gave a masterly rendering of a scene from "The Silver King," recalling with startling vividness the portrayal of the late Wilson Barrett. The performance concluded with a laughable farce, "How's Your Uncle?"

This was the second of a series of ten performances that will be held each Wednesday at Genealogical Hall.

DEATH OF NORDICA

Madame Lillian Nordica, the prima donna, died in Batavia, Java, May 10. Death resulted from the effects of the steamer Tjomas going ashore, Dec. 23 last, in the gulf of Papua.

After the vessel was floated it proceeded to Thursday Island, where Madame Nordica was confined in the hospital until she thought herself strong enough to leave, when she took passage for Durago, Italy, where her husband, George W. Young, of New York, expected to meet her. A despatch received at the State Department, Washington, May 8, from United States Consul Bairdon, at Batavia, pronounced her condition as hopeless.

The accident to the Tjomah occurred while Madame Nordica and her company, which comprised Mrs. Ada Baldwin, her cousin and traveling companion; E. Romayne Simmons, her accompanist; Paul Duraulf, a tenor, and Franklin Harding, a violinist, were on a world tour. They sailed from New York in April, 1913.

Lillian Norton was born in Farmington, Me., May 12, 1868. In her childhood she was taken to Boston, where she studied church choir and oratorio singing at the Conservatory of Music. She proved herself so apt that her teachers advised her to prepare for a professional career. Her first public appearance was in Sumstead Hall, Boston, in concert. She then went to Milan, Italy, where, under the famous Sig. Giovanni, she completed her vocal studies. Her debut was made in Brescia, in "La Traviata," in 1878, appearing shortly thereafter in the different European capitals.

Madame Nordica was married three times. The names of her first two husbands were Gower and Frank Wilson. She was married to George W. Young July 20, 1887.

Madame Nordica's repertoire embraced forty operas and all the standard oratorios.

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GEORGE ALISON

Will close, May 16th, a five years' engagement as Leading Man of the Crescent Theatre, Brooklyn, and will then be free to accept engagements for Stock or Productions elsewhere.

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NEW PLAY BY HERVIEU

"Le Destin Est Maitre"—Tragedy After Manner of "Camille"—Bernhardt in Drama by New Playwrights

PARIS, April 22 (*Special*).—The new production at the Porte Saint Martin is one of the most brilliant of the year. I doubt that such another grouping of celebrated authors and stars could be found outside of the Comédie Française. The bill is composed of two plays: First, "Le Destin Est Maître," drama in two acts by M. Paul Hervieu, of the French Academy, which first appeared in Spain a month ago.

Juliane, the wife of Gaëtan Berciul, a banker, is a high-minded woman who adores her husband and children. Her brother, Séverin, an army officer, is also a model of honor, and to both these two anything cowardly or dishonest is a monstrous and unforgivable crime. When, therefore, Juliane receives an anonymous letter, saying that her husband is about to be arrested for fraud, she treats it with contempt until she sees the importance that Séverin and Morenin, an old friend, attach to what she considers a base libel. The two men know that Berciul has been living a reckless life in town without her knowledge, and they go to make inquiries. In the second act the storm breaks. The news was correct: Séverin and Morenin offer all they possess to pay off his creditors, but even this cannot save Berciul from prison. Juliane is not the only one who will suffer; their son and daughter's lives will be wrecked. Séverin is alone, wondering what can be done when Berciul rushes in. He has merely returned for money and means to fly the country. The police are close upon his heels. Séverin bars the way of escape. He holds that there is but one way out of such a situation and offers his revolver. Berciul pushes it aside and tries to escape through his room. Séverin enraged at such cowardly selfishness, springs after him. A shot is heard and Séverin returns alone. The police believe his brother-in-law committed suicide. To the heart-broken Juliane, Séverin tells the truth before resigning his commission and joining the Foreign Legion to explate his act of wild justice.

M. Hervieu's plays are always literature of the highest order. His modern tragedies recall Corneille, and the present subject is treated with a sober brevity that brightens the effect.

M. Le Bargy was an admirable Séverin. The power and simplicity of his personal reaches something far above mere realism. He is the greatest artist on the French stage, and when he returns from playing Hervieu, gets and with distorted visages, he fills the few minutes' silence that ensue with a tragic significance that is indescribable. He received a tremendous ovation.

It was an all-star cast. The despair of Madame Brandes is truly terrifying. Henry Roussel is the thankless Berciul to the life and M. M. Calmettes and J. Kerrin are excellent.

The second play, "Monsieur Brotteroman," by R. de Flers and G. A. de Caillavet, is a little study from real life, charmingly written, with all the profound observation and humor for which these two prodigious authors are renowned.

It is the little story of a banking house clerk who does everything in the small establishment of M. M. Herrer Brothers. His wife despises him and accepts the attentions of another clerk of the same house. Every one thinks Brotteroman is an old fogy, but he finds an unexpected ally in Louise, the young stenographer, who worships him. His wife becomes jealous and leaves him. He hopes to get a divorce and to live happily with Louise, but his patrons beg him to reconsider such a step, which would ruin their bank, and Brotteroman returns to his wife.

M. Huguenet triumphed in the character of the good-hearted simple soul. Mme. Chelrel and Sylvie and M. Lefaux were intensely comical and true to life.

That two such well-known journalists as M. M. Paul and Guy de Cassagnac should decide to write a play is not surprising in this country; but it will puzzle many to explain why Madame Sarah Bernhardt should elect to appear in their first attempt.

"Tout à Coup" (All of a Sudden) is the old melodramatic story of the adventurer who kills a young nobleman in a distant land and returns with his papers as the Marquis de Chelonne. Married and settled down, he has been living happily for twenty years when the truth is discovered. The Marquise, who adores her husband, is broken hearted. The idea that she has lived for so long with a man whose real self was unknown to her and whose face perpetually wore a mask, is intolerable to her. Her distress is heightened on learning that he has another wife in Algiers. But, as years have elapsed since his crime, the law cannot molest him, and as the other lady obligingly dies at this moment, he is able to prove to the Marquise that he really loves her and to win her forgiveness!

There are no adequate words to do justice to Madame Sarah Bernhardt. No actress has ever received such unanimous praise from critics and public all over the world. She is the idealization of the poetry of her art. The witchery of her charm is such that it captivates alike the artistic connoisseur, and the ignorant plebeian. She has but to appear to receive a tremendous ovation, and she alone could transform the heroine of this melodrama into a living woman, torn by conflicting emotions.

Madame Bernhardt called upon M. Desjeux to play the Marquis. I believe that they have not appeared together since the days of "La Tosca." His performance was interesting, though somewhat rigid. The rest of the players acted with the rare unity that has made them famous in America. M. M. Chameron, Maxudian, Dasenbourg, and Madame Leylor should be specially mentioned. They are old acquaintances of the New York playgoers.

T. DE AGOSARSNA.

LONDON NOTES

LONDON (*Special*).—Americans in London are reminded of home, at least by the plays and names they see advertised everywhere—and, strange to say, those American plays are "cropping up" at every performance. There is "The Melting Pot," with Walker Whiteside; "The Land of Promise," "Broadway Jones," "The Marriage of Kitty," "Within the Law," and last but not least, the play that has taken Londoners by storm, "Potash and Perlmutter."

Charles Frohman is very active these days. One daily said: "If Mr. Frohman produces all the plays his press agent says he will, he'll need every theater in London—and Paris to build six or eight more."

"Who's the Lady?" at the Garrick should be billed "What's the Lady?" It isn't what she says, it's what she does—naughty, naughty!

While in London, Al. Woods purchased from Sewell Collins his four-act comedy-drama, adapted from Arnold Bennett's novel, "The Grand Babylon Hotel." Mr. Woods has also secured the American rights for "Mlle. Tralala," the big Lyric success.

HOWARD.

BRITISH COLUMBIA PLAYERS

WEST SUMMERLAND, B. C., May 6 (*Special*).—A movement of interest to all who recognize the importance of the theater has recently started in British Columbia. To the Okanagan Valley, through whose magnificent grandeur many artists have gained a new and stronger grip on life, comes the honor of sending out the first company of professional players of recognized ability in Western Canada.

"The Orchard Players," of the towns of Summerland and Kelowna, commenced on Easter Monday their initial tour, in the course of which they will visit several of the Pacific Coast cities on both sides of the international boundary, as well as many towns in the interior.

Six of the company are actors and actresses formerly well known on the London and New York stages, though their prolonged period "at grass" may have dimmed memory of them in those who watch the constantly changing constellations of the larger cities.

Their light may have been turned low, but it is not out, nor is the oil exhausted. To what better use could that remaining be put than the establishing of a national drama in the country of their adoption.

L. FOSSEY.

CHARGES AGAINST ADVANCE AGENT

LONDON, ONT., May 6 (*Special*).—Charges have been made against William Gayen, advance agent for the "Mutt and Jeff" company, alleging that while in London, Ont., recently, money belonging to "The Great Diamond Robbery" company had been hidden away by him, which, when accused of, he admitted having taken. The paper was missed shortly after Gayen had been left alone with his second man in the billroom. No action was taken at the time. However, it was since discovered that, during Gayen's stay in Brantford, the show bills of "Within the Law" had been torn down. The same thing occurred in St. Catharines. Manager Minhinnick, of St. Catharines, gives warning that a warrant for his arrest will most likely be sworn out against Gayen when he next shows up in London.

C. E. A. WARREN.

URSULA MARCH TO RETURN TO STAGE

SPOKANE, WASH., May 7 (*Special*).—Mrs. E. Creighton Largey, wife of a Butte, Mont., millionaire, who is visiting her mother in Spokane, announced this week that she will return to the stage, having tired of a life of ease. Mrs. Largey, whose maiden name was Ursula March, was for two seasons leading woman of the "Land of Nod" company, and played opposite Knox Wilson in the part of the fool. Young Largey's courtship, which lasted an entire theatrical season, was the talk of the theatrical world, for he followed the company to each town and chipped his touring car each "jump." Mrs. Largey says she cares nothing for society, and states that her husband and their adopted daughter will accompany her on her tours. She expects to go to New York in June to confer with Henry W. Savage.

W. B. McCABE.

THEATER CHANGES AT SALISBURY, N. C.

SALISBURY, N. C., May 11.—The Colonial Theater, formerly Grubb Theater, has recently changed owners and managers and policy. The new owners are P. B. Beard and C. L. Welch, of this city. Robert Norther is now local manager. This theater will book only the best attractions on the road besides Keith vaudeville and Licensed motion pictures.

JAMES M. DAVIS.

WEARS GOGGLES AND DEMANDS $5,000

PORTLAND, ORE. (*Special*).—H. W. Pierong, manager of the Empress here, has brought suit against one J. J. Russell, of Portland, because of an alleged assault, as a result of which Pierong is wearing dark goggles. Mr. Pierong demands $5,000 damages.

MARRIED

CALGARY, ALTA., April 30 (*Special*).—Harold Holland and Florence Darling, leading man and woman in the sketch "Vice," were married after Friday evening's performance. They closed their engagement with the sketch Saturday, and are leaving for Edmonton, where Mr. Holland will assume the management of the Empress Stock company. Mrs. Holland will play ingenue parts with the company.

BRAINARD, MINN., THEATER REOPENS

ST. CLOUD, MINN., May 9.—The Park Theater, of Brainard, Minn., which is in the theatrical circuit controlled by F. E. Nemec, of the Nemec Theater, of this city, will reopen under its new management on May 10 with the "Colonial Minstrel Maids" as the opening attraction.

This house has been newly decorated throughout, new scenery installed, new rest rooms for the ladies put in, and a complete new moving picture machine installed. E. A. Adams is the local manager.

ERWIN W. ATWOOD.

PLAYERS ON A "HIKE"

ST. THOMAS, ONT. (*Special*).—Six members of the "Within the Law" company, booked for the Grand, May 4, walked the twenty miles between London and St. Thomas on Sunday to win a bet. Among the six who took the long hike was Miss Tower, the leading lady. The half dozen left London at 11 o'clock in the morning, stopped at Lambeth an hour and a half for dinner and a rest, and arrived at St. Thomas at 6 o'clock. The six who enjoyed the long hike were: Catherine Tower, Marie Fitzgerald, George Lessingwell, Jerry Houston, Jane Seymour, and N. Foster.

CALIFORNIA OUTDOOR THEATERS

SANTA CRUZ, April 30 (*Special*).—Everything indicates that before the year 1915 brings its exposition crowds of Easterners to California there will be a chain of open-air theaters throughout the State that will make it possible for traveling companies to keep the higher class of drama adapted to out-of-door productions on the road during the entire Summer months. Santa Cruz is adding a unique sylvan theater to the chain in the river canyons, now being constructed on the banks of the San Lorenzo River.

There are now open-air theaters, which have proved their value, at Carmel-by-the-Sea, at Stockton, on the side of Mount Tamalpais, at San Rafael, besides the Greek Theater, the Bohemian Club redwoods stage, and the Family Club's beautiful auditorium in the pines.

On June 22, Santa Cruz will give its first performance in the new theater with the initial production of Perry Newberry's pageant-drama, "The Padres," "The Pathfinder," a dramatic story of John C. Fremont and the bear flag revolt, will be performed on the following evening, with more than 900 men and women in the cast. This story of old California, before the gringoes came, should be of especial interest to the native sons and daughters of the State, as many of the actors in the drama are still of so recent knowledge that their impersonation is a matter of skill and care.

FROM A WELL-KNOWN AUTHOR

JAMES D. LAW.

"CLOVERBROOK," ROXBOROUGH,
PHILADELPHIA, April 14, 1914.

Editor DRAMATIC MIRROR,

SIR.—You are heartily to be congratulated for the Bacon-Shakespeare Symposium published in the last two issues of your journal, and may well feel proud that two such excellent articles have passed into your permanent files. Dr. Appleton Morgan in this country has long been regarded as the leading authority on this topic, and my personal friend, the Hon. John McKinnon Robertson, is a universal genius that has made an indelible mark on literary subjects, orthodox as well as theological issues heterodox. It was a fine stroke of editorial enterprise to bring the two intellectual giants together, and I am sure it will add greatly to the prestige of your already famous weekly.

Sincerely yours,

JAMES D. LAW.

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PORTLAND, ORE.

New Open-Air Auditorium Ready for Season—100,000 Churchgoers Visit Theaters

Portland seems to be still far removed from the public auditorium for which two citizens voted $500,000. Commitment after commitment, after a month's work of "Ways and Means" committee at the Council, the city, now finds that plans require an expenditure of nearly $700,000.

The new open-air auditorium at the Oaks Amusement Park on the Willamette River is assuming its amazing proportions in preparation for the summer. It will permit every performance on the stage to be seen by more than 5,000 people, all under shelter. A big Western band, a musical comedy co., vaudeville, and motion pictures are the promised attractions.

Lewis Ostert, who for a long time has been treasurer of the Orpheum, has resigned to manage the theater at Dayton, Wash. His position in the Orpheum will be filled by Al. Kreps, assistant treasurer, and James Wreck, superintendent, will become assistant treasurer.

Lewis A. Williams' production of "In Old New York" at the Empress was much enjoyed by the Portland Lodge of Elks, of which he has been a member for more than a quarter century. Twenty-five years ago Williams was stage-manager of the old Cordray Theater in Portland.

The 100,000 worshipers who filled the 160 churches of Portland on Go-To-Church Sunday, April 19, made a day of it, and filled the 60 theaters and motion picture houses during the afternoon and evening.

Margaret Illington returned to the Heilig on April 26 for a five-day engagement of "Within the Law." The business fell considerably short of the record-breaking success of the first visit of the co. several months ago.

"The Easiest Way" was seen for the first time in Portland at the Baker, where it drew full houses the entire week. Dorothy Stevens and Louis Leon Hall did excellent work in the leading roles. Mary Boggett Baker came in the generous applause in the part of Elsie Hannaford.

Olive with her sea lions, proved to be one of the most fascinating attractions at the Oaks season. Open-to-the-public swimming contests in Olive's glass-fronted tank created considerable interest. Hester Gabriel completely won the audiences. Blizzard honors were shared also by Isabelle Adams, violinist.

Curiosity attracted big audiences to the Heilig Sunday afternoon and evening April 26 to see Bernard Shaw. The star was given a fine reception.

A musical comedy, "The Mermaid and the Kids," was the big feature of the week at the Lyric.

Streets swarmed with children to see Barnum & Bailey's dumb Village act.

"Turning the Tables" filled the week at the Lyric.

JOHN F. LOGAN.

LOS ANGELES

Auditorium, Once Home of Grand Opera, Now Motion Picture House

At the Morosco Theater Rock and Fulton re-opened April 26 in a big Gaiety production, "The Duke." It is a lively and speedy performance: a chorus disperser with good voices and clever dancers. The two principals are to many as ever, and are welcomed heartily in the new play. Kitty Doner is with the co. and is very popular in her clever parts. Frances Ash appears to advantage in a dance and song. Willie Cole and Oscar Rasland do an amusing act. Other members in this cast are Mary Ambrose, Vera Committed, Bentley, and Al. Spalding.

The Majestic theater opened May 4 for a week's run in "The Passing Show of 1913."

Margaret Illington played at the Mason April 27-May 2 in "Rosemary Dell." The attendance for the week was exceptionally good. Week beginning May 4 "The Missouri Girl."

At the Burbank April 26-May 2 "My Shadow and I," a new comedy produced for the first time on any stage drew good attendances. Next week "Follies," in which Selma Paley made her reappearance after a brief retirement from the local stage.

On Monday night, May 4, the Auditorium Theater passed into the ranks of the motion picture houses, under the management of W. H. Olum. The film drama selected for the opening was "Rose Street Rose." Twenty-three orchestra numbers with an imported Elks' band, were the musical features of the bill. This is the largest motion picture house in the country, with a seating capacity of 3,000. There is much interest that this beautiful Auditorium now the home of grand opera has passed into the realm of the motion pictures theaters, and it is now a question as to what will be done to accommodate grand opera organizations in the future. Though this house is of the "beaten path," being two blocks west of Broadway, Mr. Olum is of the opinion that he will be able to draw patrons in large numbers.

TOM W. CARLTON.

SEATTLE

At the Metropolitan April 27-May 2 the Strakosch Players opened in excellent fashion in "The Girl of the Golden West." Week of May 4 "King Richard II." "Twelfth Night," "The Taming of the Shrew," "Much Ado About Nothing," "As You Like It," and "The Merchant of Venice." The attendance was not nearly as large as might have been expected in view of the excellent work of the co. Never in this city have Shakespearean plays been better presented.

At the Moore Evelyn Nesbitt Thaw with A stone co. of performers April 27-29 drew half houses.

"Baby Mine" April 27-May 2 at the Seattle amused and entertained small and medium houses.

The fourth annual May Festival of Music of the Seattle schools May 1 was well attended at the Armory, and a large number of children participated.

BENJAMIN F. MESSERVEY.

ST. PAUL

Ethel Lee as Richard Kettle in "Over Night," at one in by the Stuttgarters, was again in the limelight of laughter of the Shubert May 3-9. She was ably assisted by Mildred Monk, Blanche Maulton, the new character woman, scored a great favorite, scored as Caroline Crutcher. The first presentment of "Over Night" could not have been improved upon. The excellent sets were minted by Hord F. Fay. "The Beauty," with Wright Huntington, May 10-16. "Seven Days" May 17-23.

Marietta Crosman—a favorite with St. Paul audiences since she appeared as leading woman with the original Gilbert-Neill co. at the Grand during the early summer of 1902—came to the Metropolitan May 4-9 in "The Tyranny of Love." Richard Bennett in "Damaged Goods" May 7-9. "Samson" (film) May 10-16. "September Morn" May 14-16.

The best vaudeville bill of the season at the Orpheum May 7-9 was filled by the Nine Merry Pell Orpheum. Britt Wood, Dr. Carl Herman, Keeley and Chadwick, Julius Tannen, Morgan-Nichols co., and Amazon Brothers. A program-ment of pictures opens May 10. The next vaudeville season will open Aug. 10.

The vaudeville bill at the Empress included Charles Reckless and co., Grant Gardner, and Fitz Violin Boston.

William Warrella Nelson, director of Metropolitan Orchestra, will open a Summer season at Lake Harriet with Nelson and his band June 21. In September the band will go on tour.

Jacob Gilbert, Yiddish player, of the Metropolitan, appeared in the Jewish "King Lear" at matinee, and "On the Wrong Path" evening May 3.

JOSEPH J. PRIVES.

DECATUR

New Vaudeville Theater for Decatur—Theatrical Gossip from the Middle West

Decatur is to have another vaudeville theater. A. F. Gebhart, proprietor of the Gebhart Block, has completed plans for a new theater to seat 1,000 people, and work upon it will begin within a short time. It is expected to cost in the neighborhood of $12,000.

Thomas F. Hannan, formerly manager of Powers' Theater in Chicago, has become associated with the Phelan & W. Allen co. as advance agent. Mr. Hannan will take up his position in the Fall with the Gaiety Burlesque.

The Walker Opera House at Channahon, Ill., a historic theater, closed its doors April 25. Preparatory to being demolished and supplanted by a hotel.

The A. H. Miller Shows are playing Decatur this week under the auspices of the Elks.

J. F. Given, formerly the manager of Powers' Theater here, was in the city to look over the possibilities for a new theater to take the place of the one recently destroyed.

Bowes, Newman and Johnson will open Dreamland Park this season as an amusement park. It has not been used for three years.

The Cairo Brothers, in Arizona, co. closed at Tucson, Ariz., April 2, after being out seventy-three weeks. There was only one change in cast during this time. They opened under canvas May 2 at Rice Mound, Ill.

PERCY S. SWING.

CINCINNATI

Local Season Closed—Dramatic Students in Pinero's Play

The week of April 26 marked the close of the season at the Lyric house here. But one theater remains open and that is Keith's, which closes Saturday, May 9. This is an unusually early closing, but business has not warranted the keeping the theaters open any longer.

The Empress closed its season May 2 with a good B. and C. bill. At the end of this season Manager Fish severs his connection with this house, and next season will be the manager of the B. and C. house in Denver.

Chester Park opens its regular season May 10. No definite have been announced for the other outdoor amusements.

The students of the Dramatic Department of the Cincinnati College of Music, which is under the direction of Joseph O'Mealia, gave a creditable performance of Pinero's "The Weaker Sex" April 25. Miss O'Mealia, who has been for years accepted a leading place on the dramatic stage in the co. of Ralph Stuart, Bruce O'Neil Bingham, Charlotte Walker, and other stars, and every Summer is the stage director of the stock co. at the Suburban Gardens in St. Louis. On this account, his real profession, here in the academic, did not appear surprising. In "The Weaker Sex," the work of Miss Edna Gallagher as Sylvia was by far the best in the cast, and stamped this young lady as a student of promising ability. On May 11 Mr. O'Mealia will present his advanced class in H. B. Fuller's "Cathleen Ni Houlihan" and "A Pot of Broth."

The bill at Keith's week of May 3 was headed by Frank Gardner and co. in "Mansfield."

"The Chelsea Girl Question," in the shape of the reactions of co-eds of this city, aroused great interest in the manifestation in the engagement of Mr. and Mrs. Vernon Castle and their co. of dancers at Music Hall May 12 for two performances.

The season at Chester Park opens May 10, and at the Lagoon May 24. The opening of Coney has not yet been announced, although the roads are giving excursions every Sunday up and down the river.

JOHN HENSHAW PEDDEN, JR.

CALGARY

Laurence Irving and Mabel Hackney were at the Sherman Grand for a three days' engagement, April 27-29, playing "Typhon," "The Lily," and "The Unwritten Law," and provided what was unhesitatingly the greatest dramatic treat of the season. The book scene in "The Lily," in which Irving and Miss Hackney, and the work of their co., notably that of Henry Crocker, Bunham, will not be likely to be excelled. The house was dark May 4-6. Orpheum vaudeville and the Stratford-on-Avon Players follow.

A good pantomime and dancing act, "A Night in the Slums of Paris," was the headliner at the Pantages April 27-May 2.

Cohen and Lederle's new Regent Motion Picture Theater opens May 15. Commencing May 11 the Iris will offer tabloid musical comedies in addition to motion pictures.

An unexpected vacation took place in Calgary last week when four members of the old Mitchell company of Princess, Wilson, Barlow, and West met. George Wilson was playing an engagement at Pantages. Meyer Cohen, who was treasurer of the company, is in the motion picture business here, and George and Al. Princess stayed over on their way to Edmonton, where they intend purchasing horse ranch and farm lands.

GEORGE FORBES.

EDMONTON

At the Empire Theater Eddie Foy and the seven little Foys were featured April 27-29, and scored. Marshall P. Wilder's stories also were well received, and Harry B. Lester added to his long list of friends here.

Laurence Irving and Mabel Hackney April 30-May 2 in "Typhon," "The Lily," and "The Unwritten Law" drew capacity houses at four performances.

At Pantages Theater "The Merry Masqueraders" had the chief place on the bill the week of April 27. Daisy Harcourt, English comedienne, also scored.

The Lyceum Players presented "Lena Rivers," with Irene Lorton in the name part the week of April 27. She was given excellent support by the co., which included Maria Davidson and Evelyn White, who have just joined.

F. J. Keefe, formerly of San Francisco, has opened the best cabaret in Edmonton in the Corona Hotel building, where he will feature orchestra and professional entertainers.

ARTHUR WOLF.

ROCHESTER

Another week of success was registered to the credit of the Manhattan Players at the Lyceum, May 4-9 they presented "The Eaglewing" in the creditable manner that has marked their work from the very beginning of the year. "Broadway Jones" is the play for May 11-16, and Grace Jones is the star. It should be added in connection with the fact that Thomas F. Casey, one of the favorites of last season, will make his appearance with the co. in the title-role.

Gertrude Van Dyck and co. headed the bill at the Family week of May 4 to very good business.

The Temple theater experienced a capital bill during the week of the same date. The Temple will remain dark until August 31, when it will open with vaudeville.

Orrin Dunkel and Ethel Fay, who were engaged by David Belasco and the Weslock co. of the Alcazar May 4 to replace Hagen.

Lawrence and Hollis Shaw are to appear at Bay Street Lot, in this city, on May 16.

LOUISE BOGAN.

George F. Fish has left the Empire Theater, Cleveland, and assumed a position in the office of the Standard theater, Cleveland. Mr. Fish was formerly connected with the old Columbia theater, the Olympic, and the predecessor of the present Empire. He will be succeeded by Mr. Sinnott, as will be Frank Gresham, in Philadelphia, and the above position.

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Billie Burke Liked in "Jerry."
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"Seven Keys" a Great Favorite.
"Madame Moselle" Leaves Town.
"The Third Party"—Decided Hit.
"Bird of Paradise" Draws Well.

CHICAGO, May 13 (Special).—Billie Burke appeared in her newest comedy, entitled at the Illinois, Monday evening, May 8, admirably carrying a large part of the week. Miss Burke has been long engaged in her employment, possessing naturally a winning personality, a charming voice, delightful manner and attractive appearance. Added to this personality (otherwise) that is the personality (otherwise) of Jerry, a position is depicted Miss Burke's ability to the full extent.

Mr. and Mrs. Vernon Castle opened at the Chateau, Mr. and Mrs. Vernon appeared in exclusive dancing demonstrations during the course of evening at Orchestra Hall, the receipts of which, for the week, were $4,500. Prospective buyers of a certain make of automobile, who were in attendance at the Auto Show, were driven over Michigan Boulevard in the latest models.

"Seven Keys" at the Cort seems destined to be a favorite for a considerable time. Its popularity was demonstrated last week, when the Cort was crowded at each performance, and the same was true of the week before. Its popularity is not confined to any particular class of theatregoers, but appeals to all. Its humor is of the wholesome kind, and the story is told in a manner that commands attention. Its author has written a number of successful plays, and is a member of the Lambs, New York, and the Players, New York, clubs. He is also a member of the Chicago Athletic Association, Chicago Yacht Club, Chicago Golf Club, Chicago Automobile Club, Chicago Press Club, Chicago Athletic Club, Chicago Riding Club, Chicago Whist Club, Chicago Bridge Whist Club, Chicago Bridge Club, Chicago Bridge Whist Club, Chicago Bridge Club, Chicago Bridge Whist Club, Chicago Bridge

BROOKLYN

"Omar" Reveals Enthusiasm of Brooklyn Playgoers—Carmelo Cao, Libel

Gerald du Maurier's impersonation of Omar the Tentmaker was the initial offering of "Omar" for the week of September 1 at the Majestic Theater, May 4-9. His Omar was a most interesting study. The Majestic audience, and after a storm of applause was compelled to respond. Slight changes have been made in the cast since Fortune A. Brooklyn girl, was seen in the role she is playing at Belasco. Harold Hevia, formerly cashier with the Orpheum circuit, Montreal and Greenpoint theaters, is business manager for the production. The Majestic closed for the season May 9.

The Irving Place German Theater Players inaugurated Keller's Broadway theater for the week with "Experiment," a thrilling play of military life on the Rhine, and drew a splendid audience.

The Adolf Philipp co. of German players appeared in repertoire at the De Kalb Theater, their opening attraction was "Alma, Wo Weanst Du?"

An unusual array of motion pictures invaded the repertoire of the playhouses. "Les Miserables," after its long run in Manhattan, came to the Academy of Music for a two weeks' special engagement. The attraction is being conducted under the auspices of the Brooklyn Institute of Arts and Sciences.

John W. Noble's moving pictures of wild animal life attracted large audiences to the Majestic Theater. During the performances Mr. Noble declared that numerous scientists had recently examined the data of Dr. Cook, and that the world soon would make a statement declaring him to be the original discoverer of the North Pole.

J. Lemoy Davis.

PROVIDENCE

That Bernard Shaw is neither popular nor understood in Providence was again proven during the engagement of "Peter's First Play" at the Opera House week of April 27-May 2. Houses were slim throughout the week in marked contrast to Mamie Adams's engagement in "Peter Pan" May 4-6, which was unusual for two reasons. It was Maude Adams's second appearance here this season and the first time she has ever played "Peter Pan" in Providence. Its popularity necessitated an extra matinee, making five performances in three days.

The film of The Sea Wolf" completed the week at the Opera House, and will hold over this week for the first three days. David Warfield will be here in "The Auctioneer," May 14-16. He has never played this in Providence.

The Albee Stock co. gave a pleasing production of "The Servant Girl Question," at Keith's May 4-9. The show was augmented by three members of the original co. who took the parts of the Irish servant sisters and also two Hungarian musicians—Hartman and Varady—who gave their national dances during the wedding scene. Of the regular players Sydney Shields, Helen Bolton, and Lynne Overman were the most prominent, and Miss Shields was especially pleasing in her charming performance of the fourth play. "The Country Boy" will be given this week.

The vaudeville season at the Colonial closed May 9, with a week's engagement of "The Forbidden Way." A new drama, which did not create much excitement, although interesting to Providence audiences. Providence, a local stock co. favorite, is the leading role.

With the exception of special engagements of motion pictures at the Majestic Theater, and the possible appearance of Mme. Nazimova in "Madame May" on the 11th, the house will be dark until next season. Manager Keith announces that the same policy will be continued when the season opens regularly in September. This is unusual as the Colonial has been under all kinds of policies the last half dozen seasons, running from moving pictures and burlesque to high class attractions.

Motion pictures at the Westminster closed Saturday night with Rose Stahl's London Belles as the attraction. This house will also be devoted to moving pictures during the summer.

E. H. Coleman.

BALTIMORE NOTES

Baltimore, May 12 (Special).—The past week witnessed the official closing of the season in Baltimore, in so far as the regular attractions are concerned, although the majority of houses will remain open several weeks with various entertainments. The Colonial closed its doors on Saturday night, after establishing the best record this house has experienced since its creation. Under the able management of Walter S. Lawrence, the Messrs. Shubert and Belvin representative, the Colonial has for once in its varied career proved a veritable gold mine. The week under canvas is given Mr. Lawrence for his unfailing courtesy, coupled with his untiring energy in the interests of his house.

"Pot o' My Heart" terminated Baltimore's stock season, and marked the passing of the Academy of Music as a theater. Standing room only was the order of the day at every performance. As for Miss Bram herself, one of the greatest individual triumphs of the present season. The company surrounding Miss Bram was one of the most notable seen here this season. Incidentally this play closed one of the most successful seasons Ford's ever enjoyed. This theater has always stood for the best in the theatrical world and has enjoyed an enviable reputation with the best class of theatergoers. The hospitable atmosphere of the theater and the personal little courtesies one receives from every member of the staff is one of the marked characteristics of this popular playhouse.

Following the usual custom established several seasons ago, the Messrs. Ford on Monday night inaugurated their annual Spring and Summer season of grand opera by the Aborn forces. The annual visits of this organization convey a prominent place in the city's musical life. The same standard of excellence which has been apparent in past seasons, as regards scenic equipment, costuming, chorus and individual artists, is exceptional. The season opened most auspiciously before a crowded house on Monday night, when "Il Trovatore" was sung. On Thursday "Madame Butterfly" will be given, and as this opera is a particular favorite a S. R. O. house is looked for.

The Academy of Music has inaugurated a moving season with Webb's Electrical Pictures, consisting of grand opera and atmosphere. The audiences have been large, and as the bill is entirely changed each week they, etc., will probably be extended.

I. Haston Kahn.

HARTFORD

The Hartford Philharmonic Orchestra gave a very successful "pop" concert at the Parsons Theater May 4, in order to raise funds for the organization.

Montgomery and Stone in "The Lady of the Slipper" drew large audiences May 8, 9.

The last vaudeville bill of the season drew much of the usually patronage to Poli's Theater week of May 4. The stock co. will present "Hearts of Maryland" as its opening attraction the week of May 11.

"The Perils of Pauline" was seen at the Star, Princess and Empire theaters May 6, 7, 8. On May 4 the Star inaugurated a dance contest.

Lawrence Shepard.

KANSAS CITY

William T. Hodge scored another big hit with Kansas City audiences May 3-9 at the Shubert in his latest play, "The Road to Happiness." There is abundant comedy in the piece, mostly of the true Hodge type, and his characterization of the part of Jim Whitman rang true. Richard Bennett in "Damaged Goods" May 10-16.

The Grand had "The Cellini of Dan Matthews" for the week of May 3, opening to good business. The play has been well staged, the cast seems to have been chosen with care, and the production promises to be a success. Manuel Klimon, handling the title-role with cleverness, while Marie Dunbar appeared to advantage in the leading feminine part. Mike Vaudeville week May 10-16.

The Auditorium stock chose "When We Were Twenty-one" for their offering May 3-9. The Orpheum had Henry Hortimer & His Band, assisted with musical novelties. Francis McHenry also found favor as Phyllis, while "The Inn" was cleverly played by Haidee Hamlin & Co., new members of the co. "The Ghost Breaker" May 10-16.

Renato Clayton and her Texas Dancers held the place of honor on the Orpheum bill May 3-9, playing to big business. The bill, as a whole, found general favor.

The Empress also had a dancing act as their headliner May 3-9. Maxwell's Dancing Girls holding the position. Other acts also were applause, while the usual large audiences were in attendance.

Weidon's Troubadors held the boards at the Gayety May 3-7, opening to two big Sunday audiences.

The Willis Wood was again devoted to picture May 3-9, Captain Kleinschmidt's Arctic and Africa films being the attraction.

Ted and Ethel Denley, dance dancers, were the favorites of the bill at the Globe May 3-9, being enthusiastically received.

D. Kenny Campbell.

MONTREAL

The feature of Madame Yorke's second week at His Majesty's, May 3-9 was the production of Bataille's "La Vierge Folle," for the first time in Montreal. "La Rafale" was given May 4-9. May 11-16, return visit of Martha Hedman.

"Mutt and Jeff" at the Princess proved an amusing entertainment. It was well staged and costumed, May 11-16, Society Entertainers.

The opening of the Orpheum Stock for the season May 4 was in the nature of a family home warming. The house was packed to the doors, and all the old favorites were royally greeted. Lillian Kemble was showered with flowers, and Charles Mackay and Blanche Dayne, Malcolm and Hadden and Blake Hall and Richard Ogden came in for a warm reception. The play was "Our Wives," which proved bright and entertaining. Among the newcomers to the co. are Helen Robertson, Loretta Wells, Blake Hall, and Vernon Morgan. Gus Sun, manager, is again proud artist, and M. Tully Webb is assistant stage-manager.

An enjoyable time was spent the Drywall entertainers of Forbes-Robertson, at the Princess May 4. After the last act of "Hamlet" the actor made a most interesting farewell speech, touching on the future of theatricals and the drama in Canada.

At the Gayety James E. Watson and Will H. Cohan, with "The Happy Widows," did good business.

The stock co. at the New Grand presented "An Old Sweetheart of Mine," while at the Empire a new stock co. presented "The Middleman."

The French Stock co. at the National offered "Le Torrent" with a strong cast.

W. A. Trematne.

OTTAWA

"Mutt and Jeff" filled the Russell at each performance April 30-May 2. "Kinemacolor," recall 200 people in national dances, May 5, 6 to capacity houses. Madame Yorska and French players in "Phelim" and "La Vierge Folle" May 11, 12. "Within the Law" May 14-16.

The Dominion stock co. opened their summer season May 4, presenting "Our Wives" to very large audiences. Next week, "The Third Degree."

Madame Clara Butt and Kennerley Rumford gave concert at Dey's Arena May 6 to large audience.

"The Two Roses" is the big feature at the Family May 4, 5, while the Francais has the finest pictures in town to capacity.

J. H. De Bo.

BUFFALO

"The Little Minister" was the offering of Ponsella Players at the Star Theater May 4-9 to capacity houses. The week of May 11 "The Woman."

At the Teck May 4-9 the Aborn English Opera co. began a four-week season with a presentation of "Il Trovatore" for first half, and "Madame Butterfly" the latter half. The week of May 11 "Faust" and "Lucia."

At Shea's May 4-9 the Nell Family divided headline honors with Belle Blanche.

Eva Westcott in "The Butterfly Wife" was the headline attraction at the Lyric May 4-9.

Gerard's "1914 Follies of the Day" was the attraction at the Gayety May 4-9, and drew full houses.

"The Doctor Girls" at the Garden May 4-9 received good patronage, and closed the regular season.

J. W. Hasken.

JERSEY CITY

Isabelle Lowe created a good impression as Jane in "The Trail of the Lonesome Pine" at the Majestic Theater May 4-9 to good patronage. It was a fine production interpreted by a clever co. "Damaged Goods" May 11-16.

Victor's Musical Melange was the headline act at the Orpheum Theater May 4-9 to large business.

Keith's Theater and the Bon Ton Theater are crowded every night, where good vaudeville and pictures are shown.

This city is photoplay crazy. The Monticello, Tuxedo, Regent, Chelsea, and Apollo theaters are crowded at every performance.

The Log Cabin and the Jersey Airdome commenced season May 4.

The Bergen Airdome opens May 6-9 with the picture of "Trilby" in reels. The Summer season of stock commences May 18.

The "Invader" was the stock co. offering at the Gayety Theater, Hoboken, May 4-9. There is no intimation when the season will close.

A "Wife's Secret" was produced at the Broadway Theater, Bayonne, May 4-9, to good patronage, and the Lucile Mercy Stock co. still retains a warm spot in the hearts of the patrons.

The local Knights of Columbus have secured Frederick Paulding for Shakespearean lectures, recitals here May 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, June 1, 2, 3, 4, 5, 6, 7, 8,

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Indianapolis, May 11, 12; Fort Wayne 13; New Lexington 14; Zanesville 15; Marietta 16; Huntington, W. Va., 17; Lexington, Ky., 18; Louisville 19, 20.

ANGLIN, Margaret: N.Y.C. March 16—indef.

BLUE Bird (Maeterlinck): Grand Rapids, Mich., 11-13; Toledo, O., 14-16; Detroit 17-19.

BROADWAY Jones: Chgo. April 27—indef.

BURKE, Billie (Chas. Frohman): Chgo. 4—indef.

CHASE, Ch. Jas. (Wm. A. Brady): N.Y.C. Sept. 1—indef.

CLARK, Harry Corson, and Harrison Hale Cody: Easton, Pa., 11; Bethlehem 12; Allentown 13; Reading 14; Lancaster 15; Harrisburg 16; Williamsport 17; Elmira, N.Y., 18; Auburn 19; Geneva 20; Canandaigua 21; Rochester 22-23; Batavia 24; Niagara Falls 25; Buffalo 26-30.

CLEMENTS, Zelda (Stanley Dawley): Madison, Wis., 11; Milwaukee 12-16.

DADDY Long Legs (Henry Miller): Chgo. March 16—indef.

DAMAGED Goods (Richard Bennett): Kansas City 11-16.

DREW, John, and Ethel Barrymore (Chas. Frohman): N.Y. City—indef.

DUMMY, The (Play Producing Co.): N.Y.C. April 13—indef.

ELSOSER, Ida H. (Wm. A. Brady): N.Y.C. Dec. 8—indef.

FERGUSON, Elsie (Klaw and Erlanger): Pittsburgh 11-16; Cleveland 17-23; Chgo. 24—indef.

FIELD, Alice (Klaw and Erlanger): Cincinnati 11-16; Louisville 17-23; Indianapolis 24-30.

FISHER, Harrison (Harrison Fisher): Kansas City 11-16; Omaha 17-19; Lincoln 20; Des Moines 21; Davenport 22; Rock Island 23; Peoria 24; Springfield, Ill., 25; Decatur 26; Terre Haute, Ind., 27; Indianapolis 28-30.

GEORGE, Grace (Wm. A. Brady): N.Y.C. April 14—indef.

GOODWIN, Nat: Lincoln, Neb., 11; Omaha 12-16; Kansas City, Mo., 17-23; Denver 25-30.

HARVEY, Martin: Montreal 11-16.

HELD, Wusted (Oliver Morosco): Chgo. Dec. 28—indef.

HENRIETTA, The (Joseph Brooks): Detroit 11-16; Chgo. 17—indef.

HIGGINS, Jane (Grace Goodall): Fort Wayne, Ind., 11; Chicago 12-16.

HILLIARD, Robert (Klaw and Erlanger): Oshkosh, Wis., 11; Fond du Lac 12; Sheboygan 13; Racine 14; Kenosha 15; Waukegan 16; Aurora, Ill., 17; Rockford 18; Freeport 19; Dubuque, Ia., 20; Cedar Rapids 21; Davenport 22; Rock Island, Ill., 23; Peoria 24; Springfield 25; Decatur 26; Terre Haute, Ind., 27; Indianapolis 28-30.

HOPPER, De Wolf (Chas. Frohman): Chgo. 4—indef.

HOWARD, Sidney (Arthur Hopkins): Boston April 27—indef.

HUDSON, Holbrook (Klaw and Erlanger): Cincinnati 11-16; Louisville 17-23; Indianapolis 24-30.

IRWIN, Lawrence: Boston, Mass., 11-16; Providence, R. I., 17-23; Worcester, Mass., 24-30.

KELLY, Walter (William Morris): Washington, D. C., 11-16; Baltimore, Md., 17-23; Philadelphia, Pa., 24-30.

KING, Dennis (Chas. Frohman): Atlantic City 11-16; Washington, D. C., 17-23; Baltimore, Md., 24-30.

LEIGHTON, Margaret (William A. Brady): Cleveland, O., 11-16; Detroit 17-23; Toledo, O., 24-30.

LITTLE Boy Blue (Henry Miller): Grand Rapids, Mich., 11-13; Toledo, O., 14-16; Detroit 17-23.

MAN and His Wife: N.Y.C. —

MISLEADING Lady (Wm. Harris): Boston 4—indef.

MISS Nobody from Nowhere (Joseph Cawthorn): Toronto 11-16.

MOTH and the Flame (Henry Miller): Boston Col., 11, indef.; 12-16.

OLIVE, Edith (Charles Frohman): Atlantic City, N. J., 11-16; Wilmington, Del., 17; Baltimore, Md., 18; Washington, D. C., 19; Harrisburg, Pa., 20; Pittsburgh 21-23; Cleveland, O., 24-26; Akron 27; Canton 28; Youngstown, O., 29; Sharon, Pa., 30.

PAINTED Veil (Henry Miller): Boston 4—indef.

PEG O' My Heart (Oliver Morosco): Fortescue, W. Va., 11; Marietta, O., 12; Charleston, W. Va., 13; Huntington, W. Va., 14; Ashland, Ky., 15; Portsmouth, O., 16; Atlantic City 17-18.

PEG O' My Heart (Oliver Morosco): Parkersburg, W. Va., 11; Marietta, O., 12; Charleston, W. Va., 13; Huntington, W. Va., 14; Ashland, Ky., 15; Portsmouth, O., 16; Atlantic City 17-18.

PEG O' My Heart (Oliver Morosco): Sacramento, Cal., 11; Stockton 12; Oakland 13-16; Fresno 17; San Diego 18-20; Pasadena 21; San Diego 22-30.

PEG O' My Heart (Co. D; Oliver Morosco): Galesburg, Ill., 11; Streator 12; Ottawa 13; Lancaster, Ind., 14.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 18—indef.

REFORMERS, The (Robert Greene): Boston April 27—indef.

ROBSON, May (Academic Producing Co.): Milwaukee 11-16; Marion 14; Madison 15; Eau Claire 16; Minneapolis, Minn., 17-30; St. Paul 31-June 6.

ROMANCE (Chas. Dillingham): Boston April 20—indef.

RUSSELL, Annie (Lawrence J. Anhalt): Detroit 11-16; Toronto 18-23.

SEVEN Keys to Baldpate (Cohan and Harris): Chgo. Feb. 16—indef.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. indef.

SHEPHERD King (Bennett-Moulton Producing Co.): N.Y.C. 4—indef.

SOTHERN, E. H., and Julia Marlowe (Chas. Frohman): Atlantic City 11-16; Trenton 17; Easton, Pa., 18; Lancaster 19; Norristown, Pa., 20; Germantown, Phila., 21-23; Camden, N. J., 24; Wilmington, Del., 25; Baltimore, Md., 26-30.

STRANGE Woman (Harry Minturn): Ayer, Mass., 11-13; Lawrence 14; Portland, Me., 15-16.

TARKINGTON, Booth (Stuart Walker): Indianapolis, Ind., 11-16.

TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 28, 1913—indef.

THEALA (Henry W. Lash): Fort Worth, Tex., 10; Waco 11; Austin 12; Houston 13; Galveston 14; Beaumont 15; Shreveport, La., 16; Texarkana 17; Hot Springs, Ark., 18; Little Rock 19; Memphis, Tenn., 20; Jackson, Miss., 21; Vicksburg 22; Greenville 23; Clarksdale 24; Greenwood 25; Yazoo City 26; Meridian 27; New Orleans, La., 28-30.

THERE Is No Night (Bell Telephone): Orchestra Hall, Chicago, Ill., 4—indef.

THIEF, The (Lewis & Gordon): Louisville, Ky., 11-16; Cincinnati, O., 17-23; Columbus 24-26; Springfield 27; Dayton 28; Richmond, Ind., 29; Fort Wayne 30.

THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.

THIRD Party (P. Rex Commins): Chgo. April 20—indef.

TO-DAY (Messmore Producing Co.): N.Y.C. Oct. 6—indef.

TOM Moore (Wm. A. Brady): N.Y.C. Feb. 23—indef.

TRELAWNY, The: Chgo. 11-16.

TRIAL of the Lonesome Pine: Wichita, 11-16.

TWIN Beds (Wm. Harris, Jr.): Chgo. 10—indef.

UNDER Cover (Wagenhals & Kemper): Boston 4—indef.

UNDER Fire (Lewis and Gordon): Chgo. April 11—indef.

WARFIELD, Charles K. (Klaw & Erlanger): Phila. April 27—indef.

WARFIELD, David (David Belasco): Montreal, P. Q., 11-16; Portland, Me., 17-18; Worcester, Mass., 19-20; Providence, R. I., 21-23; Hartford, Conn., 24; Springfield, Mass., 25; Albany, N. Y., 26-30.

WHITE, The (Chas. Frohman): Hartford, Conn., 11-16.

WITHIN the Law (Selwyn and Co.): Boston Feb. 12—indef.

WOLFE, The (Oliver Morosco): N.Y.C. Feb. 23—indef.

WOMAN, The (Wm. A. Brady): N.Y.C. Jan. 20—indef.

TRAVELING STOCK

CORNELL-Price Players: Winchester, Va., 11-16.

LEONARD Players: Cedar, Ia., 11-16.

SHOOLEY, Ethel May: Chatham, N. B., Can., 11-16; Campbellton, 18-23.

STOCKWELL: Addison, N. Y., 11-16.

SUTTON, Charles T.: Lindsay, Ont., Can., 4-16.

TANGLEY Corporation, Ltd.: Northumberland, Ont., 11-16; Gravenhurst 18-23; Orillia 25-30.

WHITNEY: St. Johns, Mich., 11-16.

OPERA AND MUSIC

ABORN English Grand Opera (Messrs. Aborn): Pittsburgh 4—indef.

ABORN English Grand Opera (Messrs. Aborn): Buffalo 4—indef.

ABORN English Grand Opera (Messrs. Aborn): Washington 4—indef.

ALDRICH (Miss Eva Prytania Co.): Berlin 11—indef.

COLLIER, William (Cohan and Harris): Phila. April 20—indef.

ELTINGE, Julian (A. H. Woods): N.Y.C. March 16—indef.

GORDON, Kitty (Oliver Morosco): Chgo. 4—indef.

HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 15—indef.

HITCHCOCK, Raymond (Cohan and Harris): N.Y.C. April 19—indef.

HONEYMOON Express (Messrs. Shubert): Seattle, Wash., 10-16; Tacoma 17; Portland, Ore., 18-20; Spokane 21; Butte, Mont., 22; Winnipeg, Man., 24-26; Duluth, Minn., 27; St. Paul 28-30.

ROLAR and Dill (George Monroe): Chgo. March 8—indef.

McINTYRE and Heath (John Cort): Phila. 4-16.

MIDNIGHT Girl (Messrs. Shubert): N.Y.C. Feb. 23—indef.

MORTON Opera Co. (Lewis J. Morton): Boston Feb. 9—indef.

MORTON Opera Co. (Lewis J. Morton): Wilkes-Barre March 30—indef.

MORTON Opera Co. (Lewis J. Morton): Syracuse 4—indef.

MURRAY and Mack in Panama (Cohan and Harris): Chgo. 11-16; Cleveland 17-23; Detroit 24-30.

OUTCAST, The (Thomas Riley): Chgo. 10—indef.

RED Rose (John C. Fisher): Providence, R. I., Can., 11; Worcester 12; Springfield, Mass., 13-14; Boston 15; Lowell 16; Lawrence 17; Haverhill 18; Portland, Me., 19; Manchester, N. H., 20; Nashua 21; Gloucester, Mass., 22; Salem 23; Brockton 24; Fall River 25; New Bedford 26; Pawtucket, R. I., 27; Providence 28-30.

ROSE and Petite (Cazeiy Fox): Los Angeles April 6—indef.

SAM T. Jack's (Harry W. Bryan): N. Y. City—indef.

SHUBERT Merry Go (Co. A: Rowland and Clifford): Minneapolis 10-16; St. Paul 17-23.

SHUBERT Merry Go (Co. B: Rowland and Clifford): Saginaw, Mich., 12; Lansing 13; Jackson 14.

SLAVE, The (T. L. Corwell): Phila. 4-11.

SUNNY South (J. C. Beckwell): Georgia, N. C., Oct. 12; Cabin, Va., 13; Gastonia 14; Spartanburg, S. C., 15; Greenville 16; Anderson 17; Rock Hill 18; Chester 19; Fairmont, N. C., 20; Laurinburg 21; Rockingham 22; Wilmington 23; Fayetteville 24; Durham 25; Henderson 26; Weldon 27; Tarboro 28; Greenville 29; Washington 30.

WINE and Wedlock: Cleveland 4-16.

WITHIN of the World (Messrs. Shubert): N.Y.C. Jan. 19—indef.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Atlantic City, N. J., 25-30.

MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.

BURLESQUE

BRAUTY, Youth and Folly (Wm. V. Jennings): Minneapolis 11-16.

BIJOU Fadettes (Jas. Weeden): N. Y. C. 11-16.

BILLY Watson's Big Show (Jas. Gruenbaum): B'klyn 11-16.

BON Ton Girls (Frank M. Allen): Pittsburgh 11-16.

BROADWAY Girls (Louis Genevrich): B'klyn 11-16.

COLUMBIA Girls (Henry Hayes): Toronto 11-16.

CRACKERJACKS (Chas. B. Arnold): N. Y. C. 11-16.

DREAMLAND (Dick Fatten): B'klyn 4-16.

FOLLIES of the Day (Jack McNamara): Springfield 11-16; Utica 18-19; Albany 20-23; Gloversville 24; Amsterdam 25; Schenectady 26; Troy 27-30.

GAYETY Girls (Sam Scribner): Omaha 10—indef.

GAYETY Girls (Thomas Riley): Chgo. 10—indef.

GIRLS from Happyland (E. W. Rice): Cincinnati 11-16; Columbus 18-23; Toledo 24-30.

GOLDEN Crook (Jos. Fulton): Brooklyn 11-16.

LIBERTY Girls (Abe. Gerson): Newark 11-16.

LOVE Makers (Ira B. Miller): Cleveland 11-16.

MONTE Carlo Girls (Tom Sullivan): Pittsburgh 11-16.

MARION'S Own (Ben Trevor): Detroit 11-16.

ROSE Sydell (Harry Thompson): Boston 11-16.

ROSEY Posey Girls (Louis Levington): Milwaukee 11-16.

SOCIAL Maids (Bob Cohen): N.Y.C. 11-16.

STAR and Garter (Harry Rose): Chgo. 4-16.

TAXI Girls (Louis Hurtig): Newark 11-16.

VANITY Fair (Wm. S. Clark): Boston 11-16.

CIRCUS

BARNES, Al. G.: Hamilton, Bermuda, 12; Missoula 16; Deer Lodge 17.

BARNUM and Bailey: Camden, N. J., 11; Trenton 12; Plainfield 13; Long Branch 14.

101 RANCH Wild West Show (Miller Brothers and Edward Arlington): Phila. 11-16.

RINGLING Brothers: Johnstown, Pa., 12; Altoona 14; Harrisburg 15.

MISCELLANEOUS

CASTLE, Mr. and Mrs. Vernon: Chgo. 10; Cleveland 14.

DODGE, Hanford: Shelburne, Minn., 14; Jackson 15; Rock Lake 16; Northwood, Ia., Algona 18; Clayton 19; Pipestone 20.

LAIMES' Gambol: N.Y.C. 22; Pittsburgh 23; Indianapolis 24; St. Louis 27; Chgo. 28; Rochester 29; Boston 30.

LUCY, Thomas Simon: Birmingham, Ala., Can., 12, 14; Edmonton 16.

MARRIED

John Rowe and Ruth Romaine, members of a theatrical company, were married on the stage of the Elgin Opera House, in Huntington, L. I., at the conclusion of the performance, in the presence of a large audience, night of May 4. The ceremony was performed by the Rev. H. D. Fuller, of the First Baptist Church of Huntington.

RECORD OF DEATHS

JACK Emmons died April 27 at the home of his daughter, Lotta Emmons, in Grand Rapids, Mich., after a lingering illness.

JOHN Ann, seventy-five, of Eastland, Ind., father of George Ade, humorist and playwright, died of heart failure in the hall where the Republican Tenth District Convention was held on April 25.

HELEN Bowers, a member of the Metropolitan Opera House ballet, died April 27 of marrow fever at the Willard Parker Hospital. She lived at 610 West Thirty-ninth Street. She had been ill only a week and until the sudden illness that followed by her friends she would appear in the ballet of Aida. Miss Bowers was born in Kentucky. She went to Atlanta, Ga., on the invitation of

LOUIS J. Lonzo, an old actor, died May 4, in Bellevue Hospital, where he had been removed from his rooms at the Bon Ton following an illness of many duration. He had been before the stage for many years as a good singer of character and humorous parts, having lately appeared in "Fun in Full" and "Everywoman." The Actors' Fund of America has taken charge of the funeral arrangements with the Elks' Club.

EMMA Dunning Munson-Adolfi, a composer and author of many songs and of an operatic piece, died May 1, at the home of her son-in-law, Arthur Sprague, 7 Fort Washington Avenue, Riverdale, from pneumonia. She was the widow of Charles Adolfi, who died many years ago. She is survived by her daughter, Mrs. Arthur Sprague, and by her son, Frederick A. Munson, of the firm of Munson, Williams, Proctor & Co., bankers. Funeral services were conducted by her friends, Mary Fanton Roberts, Gertrude Hall and Carl Anderson.

FAZI, Peter and Willy Frey, executive of the Irving Place Theater, died suddenly of heart disease April 21 in San Francisco. Fazi was a member of the German Theater company that had played for five years with the company at the German Theater in Philadelphia. He was here twenty-eight years and in Vienna and came to this country with the first theater royal ever. He leaves a widow, Alvine Fazi, sixty-seven years old, principal in Dr. Hinsenkamp's hospital of Lazi in Vienna. He was born in Vienna April 9, 1846. He was graduated from the University of Vienna, and studied literature and philosophy at Leipsic. He was graduated in law in the United States in 1870. He was assistant professor of French in the University of Michigan for seventeen years, and successively professor of German and French in Kansas City, Mo., and in Boston. He was the author of "The Art of Playwriting," and of a complete set of French-English lexicons. He also wrote several plays, "Not Quite Proper," "The Girl With a Fortune," and "A Modern Samson."

WILLIAM Hamilton Corcoran Hatton, an operatic baritone, and for fifty years soloist of various churches and conservatory singer, died at the age of eighty-two at his home, 1,000 Park Avenue, Thursday, May 7. He had been ill for a year. Funeral services will be held at the residence at 10 A. M. Saturday, May 9. Interment will be in Mount Olivet Cemetery, Washington, D. C. Mr. Hatton was a native of Washington, D. C., and was a member of the Metropolitan Opera Company, the Boston Ideal Opera Company and the Castle Square Opera Company, Boston. He was also a member of the Handel and Haydn Society, Boston, and of the Church of the Covenant, Boston. He was a member of the Masonic fraternity.

ACTORS' CHURCH ALLIANCE

The May service of the New York Chapter of the Alliance will be held next Sunday evening, May 17 inst. at 8 o'clock at St. Michael's Episcopal Church, Ninety-sixth Street and Amsterdam Avenue. The rector, Rev. Dr. Joseph P. Peters, will preach the sermon and the musical service of the evening. A special service will be held and refreshments served to all members and their friends. All members of the profession and those interested are cordially invited.

The regular meeting of the officers of the National Council and the Board of Directors, Lincoln Square Theater Building, last Friday evening, and the usual business was transacted. Arrangements are being made to celebrate the fifteenth anniversary of the foundation of the Alliance, which will take place early in June.

The great service in commemoration of the three hundred and fiftieth anniversary of the birth of William Shakespeare was held on Saturday afternoon, April 25, at the Cathedral of St. John the Divine, 111th Street and Amsterdam Avenue, auspices under the auspices of the Alliance, and the Cathedral was packed to the doors. Addresses were delivered by Percy Mackaye, author of "Caliban, Scenes from the Drama of Mankind," "Sappho and Phaon," "The Playgoers' Drama" and "Jeanne d'Arc"; Stanley Hamblett, Actors' Society; American Playwrights and the Alliance; The British Council, H. B. Courtenay Honnett, and staff, occupied the front row and immediately behind was Miss Margaret Marsh and the officers and members of the Imperial Daughters of the Empire. Hundreds of actors were scattered around the great edifice. The Very Rev. William M. Grosvenor, D.D., Dean of the Cathedral, conducted the service, assisted by Canon Nelson, Rev. Dr. Grosby, Rev. Dr. Ward, Rev. Dr. William Laidlaw, and the Precentor, Rev. George Nash. The first lesson was read by Orrin Sands and the second by the Rev. Walter Russell Bowie, National Secretary of the Alliance. The Dean welcomed the members of the Alliance and their friends to the Cathedral and spoke of their service. The Cathedral was always at their service. The Dean then introduced Percy MacKaye, the talented Percy MacKaye, a personal friend of Shakespeare, who delivered his eloquent address. He said that the assassination revealed his eloquence and that nothing every one was in the service and in the Church and Stage, the new publication issued by the Alliance and distributed to every person present. The sermon, a notable feature, was preached by the Rev. Percy Stickney Grant. Mr. Grant's subject was "Shakespeare's Religion," and it dealt with the dramatist's religious sentiments and therefore was devoid of the very prosy words, since of character-ism the world's greatest poet. Shakespeare's religion was not sectarian and honesty in search of spiritual truth. Creative genius is a gift of God, and Shakespeare's religion was without doubt to be found in the discovery of actual life. Shakespeare's religion was a religion of love, and failed in its powers to comprehend humanity, in that he greatly remembered the beloved Apostle. We are enabled to reason of his religion by considering the characteristics of his life among men and of his plays. A notable event of the fifteenth century was the breaking away from religious authority. This was the period in the protestant reformation and merely to a general curiosity to penetrate to nature. Personality is to be found in Shakespeare's plays, although it is to be found in God's great book of revelation, of which the Bible is the most perfect section. The service was conducted by the Cathedral chair under the direction of Dr. Miles Farrow. A reception followed in the Deanery, which was attended by the clergy and many others were Cyril and Margaret Maude, John E. Kellerd, Mr. and Mrs. Harry Leighton, Howard Kyle, Mary E. T. Chapin, and

WALTER E. BENTLEY, Secretary.

LETTER LIST

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WOMEN

Ashforth, G., Mrs. Holland.
Berrien, Gildee
Berry, Jillar Irene, Laura
Burt, Nellie Patricia, Rae
Brown, Pauline Bradshaw.
Courtney, Helen, Gladys
Caldwell, Ida Conquest, Kathleen Clifford.
Dupree, Rose, Pauls Dana, Bertie Dale, Myrtle Day, Fuller, Jean, Jeanne Fowler, Alberta D. Fraeburn, Mrs. H. H. Fraeburn, Blanche Frederici, Gilbert, Maud, Mrs. Leonard Glover, Edna Garrison, Hughs, Lelia, Hazel May Hall.
Irwin, Flo.
Johnson, Florence.
Kennard, Jane, Dorothy Kennedy, Alice Keller, Josephine Lawrence, Kitty, Josephine La Croix, Louise, La Monte, Amy Lee, Ethel Lorraine, Florence Lee, Mrs. L. H. Lake, Montgomery, Mabel, Lucy Munro, Emily Miller, Donna Mae, Bernice McCabe, Anna McNaughton.
Norris, Dolly, Renzie Neal, Mrs. Nalmeyer.
Oliver, Mamie, Miss Barney Oldfield.
Powell, Mabel, Jeanne M. Palmer.
Rambeau, Marguerite, Jessie A. Ring, Mae Rector, Louise Richmond, Venelle Remington, Jane Rose, Vernelle Remington.
Schaefer, Mildred, Josie Sharp, Blanche Shirley, Fanny Starr, Maude Sutherland, Loretta Sanders, Paula Shay, Cheridah Simpson.
Thornton, Phyllis.
Vincent, Leola.
Wyndhorst, Alice, Minnie Williams, Fuzzy Wood, Madlyn Ware.

MEN

Averhill, Geo., Jack Amory, Chas. H. Arbor, Frank Armstrong.
Burt, Lawson, Gene Beaumont, Carl Burton, Clarence Bell, J. Bergman.
Carlton, Harry, Jos. Cone, W. P. Cullen, Hoagey C. Conerte, Dickenson, Harry, Carroll Daly, Byron Douglas, Geo. Dodson, Jno. Donnelly.
Erlybe, Arthur, David G. Earle.
Fuller, Geo. A., Hal Frost, Wm. J. Ford, Edmund Forde, Jno. Flemming, Jno. J. Flanagan.
Golden, Peter, Rev. T. Glen, Chas. K. Gerrard, Geo. Gail, Phil Graham.
Hall, Arthur, Edgar Hart, Wm. Hazen, Hugh Hubert, Carl Hunt, Gordon Hamilton, J. Homer Hunt, Jack H. Howard, Jos. Hines.
Innes, Wm.
Jose, Jno. A.
Keiffer, Chauncey, Jas. A. Kiernan, R. J. Kelly.
Love, Will J., Wm. K. Lamarr, R. E. Lorraine, Gus T. Lee, Jos. Lawrence, Jos. E. Lambert.
Miller, Homer, Wilson, Malcom, Adolph Marer, W. L. Morton, William Monroe, Rev. Mawson, Jno. Mansley, Albert McQuarrie.
Pettee, Clare M., Frank Payne.
Rolland, Jas., Hal Rossiter, Walter H. Rerecito, Harry A. Robinson, Richard Richards, Guy Ralston.
Sagerson, F. P., Jno. M. Sisk, Sidney Stone, Jos. Harris.
Thorn, Lewis.
Varney, Collin.
Whiting, Mark, J. B. Whitman, Leo D. Wharton.

LEADING STOCK ACTOR STRICKEN

A Chicago dispatch to THE DRAMATIC MIRROR brings the information that William Jossey, leading stock actor, has been stricken with paralysis in Texas. It is added that he has lost his eyesight entirely. A delegation from the Old Friends' Club of Chicago has been appointed to look into the matter and give whatever relief is necessary.

NEW THEATERS

S. T. Fraser and others are building a theater in Whitestone, N.Y., on Webb Avenue. It will be a modern, up-to-date structure.

Portland, Ore., is looking forward to a new theater, to be known as the National Theater. Plans and specifications by Architect Gould have been approved by the Parrell Investment Company, owners of the ground, and of Melvin G. Winstock, president of the National Amusement Company. The theater, a four-story structure, will seat, approximately, 2,000.

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NEWARK

Season Close at Main Theaters—Musical Stock Company Now the Attraction

The Shubert and Proctor theatres have closed for the season. At the former, pictures were shown for the closing week. At Proctor's five vaudeville acts were the last offering, and it looks as though these three houses would be dark.

The Louis J. Morton Opera co. ended their spring and summer season at the Orpheum May 2 presenting "The Man Who Owns Broadway." Mr. Morton has given us a splendid co., and, judging from the crowds that used to fill the house, it seems a pity that it should be taken out the best months of the year, as every one enjoyed the season. The co. is headed by Harry P. Grimshaw, Taylor Williams, Arthur Gardner, Stephen Fregoli, Glen Cushing, Augustine Hinkle, Joe Daly, George Mantell, Jack Fletcher, Frank Strong, Gerrie Cantwell, Primrose Brown, Mae Emery, Estelle Mascott, and Hazel Cravens. A capable chorus of singers and dancers, beautiful costumes and scenery, completed the production, staged under the personal direction of J. Francis Kirk. "Girls" May 11-16.

The Miles Stock co. presented week of May 4-9 "The White Sunadow," with Stanley in the role of Victor Blanton and Corrine Cantwell as Gwenda Delaverie, both of whom were at their best. The co. was enlarged by the addition of many extra people. "The Girl Raffles" May 11-16.

Holloway's, New Bedford, Mass., the Lesley Lenoreen Players opened week of May 4-9 "A Southern Romance," with the return of Rose Rice to the co. Miss Rice was given a wonderful reception, nothing like it was ever seen before in New Bedford. Miss Rice is the most popular actress that has ever played in that city. Same May 11-16.

Bennett's, the Maley-Denton co. presented at the Newport, R. I., Opera House week of May 4-9 "The Only Girl," with James Grant and Blanche Bailey to large attendance. "In the Bishop's Carriage" May 11-16.

W. F. Gen.

SAN FRANCISCO

The Columbia had Robert Hilliard for a second week ending May 10, after which comes Hon. Dean C. Worcester's motion pictures, "United Hunters in the Philippines."

The Alcazar offered May 4 Mack and Ramsdell in "So Much for So Much." May 11 there follows produce William Collier's "I'll Be Hanged if I Do."

The "Passing Show of 1913" succeeded "Pom'd My Heart" at the Cort May 10.

"The Girl Behind the Counter" continues at the Savoy. Al. Bloom and Daphne Pollard are the headliners.

The Orpheum bill featured Rochesters and Adler and Bert French, while "In Old New York" was the headliner at the Empress.

A. T. Hardwick.

RICHMOND

Otis Skinner in "Kismet" April 30-May 2 proved a splendid attraction to fair business. "When Dreams Come" May 3, 4. Yiddish co. May 10. "Kismet" closed here.

Cohen's Stock co. May 4-9 in "The Prince of Tonight" started to fair business at the Bijou. "The Rose of the Rancho" May 11-16.

Lyric: Week of May 4-9 Louis Simon and co. in "A Foreign Garden" was the headliner.

Colonial: Week of May 4-9 vaudeville and moving pictures to good houses.

W. G. Neal.

PITTSBURGH

"Twin Beds" Has Premiere—A Very Funny Farce-Comedy—Aborn Opera Co. Opens

The Aborn English Grand Opera co. inaugurated its season at the Alvin May 4-9, offering "Carmen" as the first opera. Bertha Shahid and Jorge Hurtert alternated in the title-role. Orville Harrold, who sang the role of Don Jose on Monday night, practically ran away with the honors. The entire cast was praiseworthy, including Dominico Russo, Louis Kreidler, Morgan Adkins, Alfred Kaufman, Florence Coggins, and Henry Alberts. Joseph Pirani conducted. "The Tales of Hoffman" week of May 11. The chorus and orchestra will remain here during the six weeks' engagement, but the principals will be transferred.

"Twin Beds," a farce-comedy dramatized by Salisbury Field and Margaret Mayo from the book of Mr. Field, was produced at the Nixon May 4-9 for the first time on any stage. The situations throughout the piece are sufficiently funny, and the parts interpreted by an excellent cast including Madge Kennedy, John Westley, Kay Cox, Jane Cumberland, William J. Kelsey, and Georgia Lawrence. The local press comments were favorable. Margaret Mayo and Elmer Harris attended the premiere Monday night. "Ferguson in "The Strange Woman" May 11-16.

The Pitt inaugurated its summer season May 4 with "Carmen and Cleopatra" in photo-drama. Good bodies were the result.

Sam Hoover's "Love Makers," was the attraction at the Garrick May 4-9 and "The Man from Home" followed. The Victoria had Jack Reid's Progressive Girls, while the Academy Burlesque Stock co. offered two burlesques—"War in Wave Cruise," and "Mixed Pickles."

The new William Penn Theater opened Monday night, May 4, with the picture play, "A Million Bid," and drew greatly. This house is under the management of Harry Davis and J. P. Harris, and one of the handsomest houses in the city.

"The Red Heads" was the headliner of a good bill at the Grand week of May 4. Two acts on the bill, which were noteworthy and which attracted general attention, were Eva Shirley, who was billed as a prima donna, and Cole Cleve, the man who plays the piano accordion. "The House Warmers" is the headliner May 11-16.

Dan. J. Perkins.

DENVER

Stock Companies Prevail at Denver Theaters—Blanche Bates Great Favorite

Blanche Bates at the Orpheum May 4-10 revealed Barrie's "Half an Hour" and repeated her former success in Denver of her delightful emotional role. She is remembered as having been from her frequent former visits and her marriage to Denver's former Police Commissioner, George Creel. The Orpheum is now closed for the summer.

Manager A. C. Carson's many friends regret to learn of his decision to leave Denver and enter the photo-play writing and producing field. He has been manager of the Orpheum for seven years. His work in newspaper, literary, and theatrical pursuits has been varied and successful.

"The Girl and the Peasant" at the Denham May 2-10 was a fair play, but it "got over" by beautiful stage and atmosphere. The Denver and White clubs attended Monday night. This week, "Grand Mogul."

"The Land of Nanaan," a harbinger of the Mexican attraction, was the first offering of Louis James at the Tabor. Indications are that this form of entertainment will be liked. The musical director, Ben M. Jerome, is composer of the music.

Sellig's pictures of the Panama Canal, taken by A. Denver man, H. H. Buckwalter, were shown three times daily at the Broadway May 4-10. William Hodge in "The Road to Happiness" week of May 18.

The sale for season tickets to the twenty-fifth summer stock at Elitch's Gardens has opened. With stock at the Garrick, Lakeside, and the Denham, and musical comedy at the Tabor this summer, there may not be enough patrons to give every manager a profit. Developments will be watched with interest.

"El Alcon" was presented at the home of L. E. Stallman before two hundred friends Sunday, May 3. M. Andre was seen in the title-role.

Frederick D. Anderson.

INDIANAPOLIS

Weber and Fields closed the season at the Shubert-Murat with a fair matinee and large night audience, April 25. Although the pieces were received with old-time favor the comment on surrounding them caused much unfavorable comment. The two May festival concerts given by the Indianapolis People's Concert Association were enjoyed by large audiences May 1. The Minneapolis Orchestra, Emil Oberhoffer, conductor, a number of soloists and the People's Chorus of 300 voices provided two excellent programmes. The "Les Miserables" pictures will shortly have a run of a few weeks.

"The Man from Home," seen here for the first time in stock, was cut up by the Wright Huntington Players at English's May 4-9, and drew large audiences. Lillian Kotlar, some seven years ago in stock at the Mozart, is a new member of the co., who played Mimi Crosby, an ingenue and were some stunning gowns. A fine performance enjoyed was the Grand Duke of Custer Search. Especially deserving of praise was the work of Louise Orford as the heroine, Rose Morton as young Simpson, Mr. Wright as Mr. Ambrose, and Irving Southard as Tarkett. Booth Tarkington, the author, was present at the opening performance. "The Third Degree" May 11-16.

Clara Morton, the last of the Four Mortons to visit Keith's this season, headed the bill May 4-9 in a dancing skit. "Finding the Fountain," Jack E. Gardner pleased. Harry Tate's "Motoring" amused, and Ball and West scored in "Since the Days of '61."

Ringling Brothers' Circus, the first of the season, packed the tents afternoon and night May 8.

Booth Tarkington, the author and playwright, and Mrs. Tarkington, have gone to their Summer home at Kennebunkport, Me., where they will remain six months.

Wright Huntington left for St. Paul May 4, going to play the role of Father Kelly in "The Money" week of May 11 in the stock co. In which Mr. Scott is interested.

Charles A. Stichter, dramatic and music editor of the Dayton, O., Journal, is acting as business and press manager for the Huntington Players at English's.

Pearl Kirkwood.

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IOWA NOTES

The J. Doug Morgan Stock co. closed at the Metropolitan, Iowa Falls, April 24, after a fairly successful engagement. Mr. Morgan, a Fairly strong co., including Maud White, Lee Moretz closed with the Wesly Stock co. at Yonkers, Kan.; Harry Hudde, formerly with the Harvey D. Orr Stock co.; Charles A. Crowe, of C. Carpenter, and Edward Helms. Marie Hanover joined them as character woman. Mr. Morgan's co. is now appearing under canvas for the Summer.

F. F. Shortridge, a well-known manager of the Middle West, will take out for the coming season "Was She to Blame?" Mr. Shortridge has just completed arrangements with Joe Clarion for the piece, and will immediately start booking. Mr. Shortridge will be ahead of the production.

F. C. Rockwell, who has been managing the Orpheum Theatre at Hampton Iowa, for some time, will go to New York to take the management of "Limit, Where Do You Live?" for the coming season.

Theresa L. Martin has closed her engagement at the Odeon Theater in Marshalltown, Iowa, and has again taken to the road, to finish out the present season.

Frank E. Foster.

VAUDEVILLE

Joseph Santley Wins Audiences in Ingratiating Little Offering—Spring Bills in the Theaters

Moffett, Chicago.

BLOSSOM SHELEY.

Returned to the Varieties Last Week in a New Offering.

YOUTH is the keynote of Joseph Santley's offering for the varieties.

Santley has an ingratiating and likable personality. For his vaudeville entry, the young star has constructed a musical comedyised act which runs smoothly and neatly from song to dance and back again. With him are two delightful dancing young ladies who can sing a bit, Ruth Randall and Gladys Zell.

The curly haired Mr. Santley steps through a black drop curtain—dapper enough with his smart evening clothes, silk hat, white carnation and cane, to start a preliminary flutter among the matinee girls "out front." He sings "Along Came Ruth," who

"Came drifting along,
Like a beautiful song,"

and his two pretty assistants join him.

The black drop disappears to reveal a red plush interior. Mr. Santley explains in song of the unfortunate Johnny Dover in the lament, "I Can't Get a Girl." Then the star gives way to Miss Randall, who dances "Twilight Whispers" in flouncing crinolines. Miss Randall, for the moment, looks quite like a quaint old picture and a second later she flashes back with Mr. Santley in the Santley Tango, which they danced delightfully in "When Dreams Come True."

Mr. Santley, this time aided by Miss Zell, returns to do "When You're in Love," the singers sitting with their chairs back to back down close to the footlights. From the lyrics we gather that it is all "immense," just as the two swing into the Waltz Aviation.

This is a novel and attractive little number, in which Mr. Santley and Miss Zell dance with outstretched arms, which rock and dip in mimic imitation of a real biplane's wings.

Back again comes the hard working Mr. Santley—with Miss Randall—to present "You're Here and I'm Here," with a sentimental Spring-like tableau down by the remorseless footlights. Romance gives way to Terpsichore and the two introduce the Cubist Glide, a bewildering maze of difficult little leaping steps and glides.

All in all, it's a winning and decidedly attractive mingling of song and dance. No one can help liking Mr. Santley and his two attractive little co-entertainers.

Fritzi Scheff made her second visit of the season at the Palace. She looked *chic*, of course, her costume this time being of black, while her hat was a marvelous creation, having the general effect of a flock of blackbirds emerging from a miniature field of golden wheat.

Among her five numbers, Miss Scheff sang her favorite "Kiss Me Again." She was accorded a very satisfying reception.

The Harry Lauder Talking Pictures were featured on the Palace programme. The films do not seem to be an advance upon the Edison pictures of last year. While the synchronisation is good, the voice is metallic and not at all thoroughly clear. There is no illusion for a moment.

However, the pictures—of clear photography—give some interesting "close up" views of the Scotch comedian. Via the screen Lauder gives three numbers, "The Saftest o' the Family," "We Parted at the Shore" and "Wee Deoch and Doris."

"I feel like everything, I just et some hash."
"I had so much ox-tail soup, I feel bully."

So remarked Raymond and Caverley, the German comedians, at the Palace. Raymond and Caverley are of the old school—the gentlemen with Dutch whiskers, queer hats and stuffed vests, who tell each other jokes in shattered English. We can recall admiring them very much long ago and they're still decidedly funny at times, but some of their stories are—well, it is relieving to see jokes, missing for such a long time, come tangoing back again. They commented, too, upon the automobile of forty-horse power, "with thirty-nine of the horses dead," which we haven't heard mentioned since last week. And the parody of "Get Out and Get Under," comes under the description of "rough stuff."

PATRICIA COLLINGE,

With Douglas Fairbanks at the Palace Next Week in "All at Sea."

Sascha Platov and Kitty Glaser had a hard path to tango. They closed the Palace bill and they followed a countless chain of hesitators. Some of them we can remember, while others have long since dipped into oblivion.

Personally, it's awfully hard to work up interest in the ball room dancer just now. Platov and Miss Glaser tango, Sascha Rag and Barcarole with a lot of acrobatics, such as the moment when the feminine partner swings about in an aerial circle while hanging from Platov's neck. The two are, however, good exponents of this type of work. Their evolutions are—er—a little more intimate than usual or, let us say, terpsichoreanly adhesive.

The *red* slave has arrived! It remained for the Victoria Theater to discover a variation in the color scheme of the underworld drama. In other words it was "The Red Slave of Niagara," featuring an electrical reproduction of the falls.

While the orchestra began to extract more or less savage melodies, a gentleman in a tuxedo appeared and explained a bit about the sketch. Then the thunder rolled, the explainer disappeared with a final, "'Tis evening," and the curtain disclosed the falls at twilight. In the foreground was an Indian guide, Lo, and Awaneeta, politely described by the programme as "his little red slave." Awaneeta loves him—ah, how she loves him—but he heartlessly tells her that she "gives him the blues." (A redskin with the blues!) Lo is a college Indian, it develops, although you wouldn't believe it from his dialogue, and when a feminine sightseer appears, he is fascinated. He drugs the girl but, after part of the falls have faded away to reveal a choir of three singing a hymn,

(*Continued on page 25.*)

LOLA WENTWORTH,

Singing the Principal Role in B. A. Rolfe's "The Bride Shop."

M. S. BENTHAM: ONE OF VAUDEVILLE'S REPRESENTATIVE MEN

His Success Has Aided the Advance of Modern Variety

[Mr. Bentham sailed on Saturday on the "Olympic" for a Summer tour of England and the Continent, after one of his most successful vaudeville seasons.]

M. S. BENTHAM is one of vaudeville's representative men. He has won his place during its developing years, and his success has been an important contributing element toward the advancement of modern variety.

Mr. Bentham started by directing club and Sunday night entertainments. That was years ago. At one time he controlled all Sunday night bills in Greater New York. His first big booking "heat" was the engagement of the Florodora sextette in the variettes—the first appearance of a really big ensemble act behind variety footlights. The contract called for $800 weekly. Mr. Bentham was the first to secure big ensemble acts for vaudeville.

Shortly after booking the sextette, Mr. Bentham met Robert Grau, the pioneer of the big time act, on the street. Mr. Grau said that, as a matter of curiosity, he would like to see the contract. "I wouldn't have believed it possible to get a contract at such a high price," he commented. Modern vaudeville—when a $3,000 salary isn't at all unusual—was then in its infancy.

Mr. Bentham's second big booking arrangement was a three-week contract for Dan Daly with F. F. Proctor at $900 weekly. The contract was made verbally without a line being written or signed. "Mr. Daly," remarked Mr. Proctor, "you aren't afraid to take my word for the contract, are you? I'd be ashamed to let any one ever know I paid that price for a vaudeville act." Yet the dawn of record salaries was just breaking.

"The first high salaries really began to appear during the Percy Williams régime," says Mr. Bentham. "They have been steadily mounting ever since.

"To-day vaudeville is a vital branch of the amusement business, having been regulated into a vast and legitimate business. It seems curious to think now that the late Sam Shubert, with all his business ability and foresight, once told me that vaudeville was nothing but an illegitimate sister of the drama and that it injured the stage. Mr. Shubert made the remark to me despite the fact that he was interested in several variety houses at the time—the old association of vaudeville managers had just been formed—thereby proving that he believed what he said."

During his remarkable career as an artists' representative, Mr. Bentham has directed the tours of many stars and stage favorites, among them being the McCoy sisters, Bessie and Nellie; Annie Irish, Eddie Foy, Edna Wallace Hopper, the Hengler Sisters, Harry Bulger, Henry Miller, Dustin Farnum, Lulu Glaser, George Primrose, W. C. Fields, Aubrey Boucicault, Fifie Fay, Cecilia Loftus, Ethel Levey, Lina Abarbanell, Jose Collins, Minnie Dupree, Jack Barrymore, Douglas Fairbanks, and William Faversham.

Despite the pressure of business, Mr. Bentham has one hobby—yachting. Indeed, for the past thirty years he has been an enthusiastic yachtsman. His *Psyche IV.* is a model of speed and comfort.

Mr. Bentham has been studying vaudeville for many years, and his remarks on the subject of salaries will be of vital interest.

"Overproduction," he declared a few days ago, "is bringing the price of vaudeville acts down to standard. In the smaller variety houses an average of but one act out of forty reveals possibilities of developing into a big time attraction. The prices will be regulated to that standard, since there are more acts than ever before. The *average salaries must go down.* Indeed, they are going down now. The big stars will, of course, always command salaries based upon their drawing power.

"A few seasons ago it was a hard matter to get a legitimate star to consider a vaudeville engagement," continued Mr. Bentham. "Nowadays no star is too big to be willing to accept a contract in the two-a-day houses. There they are sure of at least thirty weeks' consecutive bookings, under the best conditions, in model theaters and before intelligent and discriminating audiences. On the other hand, if they appear in a legitimate production, the result is a gamble. The percentage of success on the legitimate stage shows that but one show out of ten runs longer than twenty weeks.

"Another vital inducement for the legitimate artist to enter the varieties is the sincere personal attention he receives from vaudeville audiences. The two-a-day patrons go to see and study players. Henry Miller told me his vaudeville season was one of the most delightful engagements he ever had, while Dustin Farnum said that he never before received the consideration accorded him by variety audiences."

Mr. Bentham believes that vaudeville—despite its already great advancement from an artistic and showmanship point of view—is destined to still greater things, thanks to its admirable modern business organization.

"Any one doing business with the United Booking Offices," says Mr. Bentham, "is instantly impressed with the appearance of the new offices. They reflect the dignity, the alertness and the splendid system of a vast mercantile business.

"It is just as easy nowadays for an actor to book himself direct as to have a representative do it for him. The only difference is that the agent devotes his entire time to promoting his artists' business affairs, where, on the other hand, the player is occupied much of the time and is absent from New York during most of the theatrical season. Again, all differences of any kind can be taken direct to Mr. E. F. Albee, Mr. Martin Beck, or Mr. J. J. Murdock, who immediately investigate and rectify matters. Under such conditions—aimed to honestly aid managers, actors and agents alike—vaudeville cannot fail to march onward to greater things."

White, N. Y.

MR. M. S. BENTHAM.

THE WEEK IN REVIEW

(Continued from page 24.)

Awaneeta appears. She "registers" jealousy and, when Lo drags the heroine away, she shoots him from a high cliff with an arrow and he falls into the whirlpool with a splendid splash of real water.

Technically, in the melodramatic events, Lo, before he drags the fair sightseer, plays the story of Blondin, the famous wire walker, and of the Maid of the Mist. Scenery "dissolves" show a tableau of the maid crossing the falls in her canoe, while the audience is given a glimpse of a real wire walker to vivify the Blondin incident.

As you may gather, "The Red Slave of Niagara" is queer. In the reality, it is very crude melodrama, so perhaps it isn't fair to pass judgment on the acting. The wire walker was possibly the best actor, for, while he had but one line, he "got across" on that.

However, the electrical effects were commendable. And the sketch did introduce us to a red slave.

Summer is here. The first blue song of the season—the gentle harbinger of the season—has appeared.

Blossom Seeley (Mrs. Rube Marquard) sings it as an encore at the Victoria. Failing to catch the title—something about "swimming around"—we do not dare explain just wherein it was indigo tinged. But it was a bit highly colored.

The best thing Miss Seeley did was her well-known number, "That Ever Lovin' Baseball Man," which she does put over the plate strongly. She told about "The Midnight Ride of Paul Revere," and related vocally of a fascinating person who had

"the style and the smile,
"That make your life worth while,
"But he didn't have a dimple on his chin."

Miss Seeley, too, sang of "Diaphanous Diana," whose pedestrian trips along the street caused a general masculine shading of the eyes. "Diaphanous Diana" comes from the late "Red Canary."

Each number was accompanied by the usual Seeley snap-your-fingers elbow dances. And her gown was rather Diana-like, to say the least.

Miss Seeley, who wasn't in good voice on Monday, can put a rag over in a certain way.

"They're On Their Way to Mexico," that Irving Berlin "wartime" tune, cropped up again at the Victoria, when George McKay and Ottie Ardine tried it out. They used it as an encore after their act, which features the pinup Miss Ardine's acrobatic dancing whirls.

This time four vocalists in obvious wigs and veteran make-ups marched up and down the aisle to sing the chorus. The whole thing was comic instead of being in the least stirring.

The tango with a touch of cakewalk reached the footlights, likewise via the Victoria, interpreted by Aida Overton Walker and her partner, Lackey Grant.

Flashes of white gloves, gleaming teeth, and the tango plus a dusky gaminerie. That's an impression of the Walker-Grant evolutions.

The two start with the Maxixa; slip into the Hesitation Tango, a sort of flirtation affair; give the Negro Drag, where the tropical touches are most in evidence; and finish with the Jiggerel, a sort of cakewalk trot.

Miss Belle Story was easily the most delightful artiste on the Victoria bill. Miss Story is leaving vaudeville. Next season she will be in musical comedy, where her admirable voice is going to surprise legitimate audiences and bring Miss Story to the forefront of our light opera vocalists.

O'Brien Havel introduced Will Cressy's weird comedy, "Monday Morning," something about an actress and two stage hands.

The real feature comes when Mr. Havel does an acrobatic stunt, only to be described as slipping about the stage on his ear. Mr. Havel is a most accomplished slipper-on-his-ear. The rest of the skit isn't nearly as artistic at that one moment.

FREDERICK JAMES SMITH.

SAWYER-JARROTT FAREWELL WEEK

Joan Sawyer and John Jarrott are making their farewell appearances at the Alhambra Theater this week.

Miss Sawyer goes on tour at the head of her own company next week, while Jarrott is considering several offers, including an engagement to dance with Louise Alexander.

Gertrude Maitland, this season with Fiske O'Hara, has acquired a new season in which she will appear in vaudeville, supported by Jefferson Hall.

M. S. BENTHAM'S "PSYCHE IV."

WHITE RATS' FAIR

Eight-Day Exposition Opens at Clubhouse on Saturday—Unique Programme

Elaborate plans have been made for the big Actors' Fair to be held by the White Rats in the clubhouse in West Forty-sixth Street for eight days, commencing on Saturday evening.

The Plans Committee has outlined a programme which numbers many unique features. The entire interior of the clubhouse is being transformed with scenic decorative effects, painted by W. P. Hamilton, and with thousands of electric lights. A reproduction of a town hall one hundred years ago, where tabloid satires on a dozen of the old melodramas will be produced. For the property of "Uncle Tom's Cabin," Corse Payton, Julian Mitings, Junie McCree, Charles Bowers and James J. Corbett are announced as alternate in the role of Simon Legree. The committee states that the "worst from nineteen" of the dozen old dramas have been carefully selected for presentation.

Rival text shows will hold forth on either side of the lounging room. Here Oriental dancers and wild animals—of the genus human species—will vie with each other for favor.

In the club gymnasium mock marriages and divorces will be a feature. Fancy dancers and other entertainers will also appear, while thirty-second "about cyclones" and the club's tabloid minstrel show will be seen here.

On the clubhouse roof will be a cabaret and in the club "plunge" a number of bathing nymphs will be the center of interest.

There will be a series of booths, and famous players may be secured as guides about the fair. An event of the exposition will be a parade of animated caricatures of characters of stageland from "Hamlet" to "Grumpy." Then, too, the White Rats promise a lot of unprogrammed surprises.

The Elks, the Players, Lambs, Vaudeville, Comedy, Screen, and Green Room clubs, the Woman's Professional League and other organizations will participate as guests or entertainers.

The advance ticket sale seems to herald striking financial success for the fair.

McKAY AND ARDINE SIGN

To Appear with the Ziegfeld "Follies"—Play Variety Farewell at Victoria

George McKay and Ottie Ardine have signed contracts for the Ziegfeld Follies.

Last week McKay and Ardine played their last week in vaudeville for some time to come. They were a feature of the Victoria bill.

The Exhibitors Are Enthusiastic and They Say So
Here Are a Few Opinions About—

The Perils of Pauline

Dismas Theatre, Perth Amboy, N. J.
We have found the drawing powers of this picture to be tremendous. We are more than pleased with the results we have had.

Gustav Baum

M. & S. Amusement Co., Newark, N. J.
The Perils of Pauline have been doing a business far beyond all expectations. We have more than tripled our business on the nights we show Pauline.

H. A. Myers Jr. Mgr.

Wm. Fox Circuit, New York
We wish to congratulate you on the big scoop you have made with The Perils of Pauline. It is the biggest feature picture ever produced.

A. Cadd

The Grand Theatre, Batavia, New York
The Perils of Pauline scored one of the biggest successes ever known to this theatre. The box-office receipts are far beyond my expectations.

George F. Blakeley

Crystal Theatre, Granville, Texas
Of all the drawing cards yet produced I have never seen anything that equals The Perils of Pauline.

J. D. Jones

Rochester Theatre Co., Rochester, N. Y.
We consider The Perils of Pauline an excellent drawing card. We can gladly recommend it to any exhibitor as absolutely the best of the serial films we have ever used.

J. W. J. Tanner

INFATUATION

A DEVIL-SENT CHANCE

THE TEMPTER

THE WILY CHINEE

The Cameraphone Theatres, Pittsburgh, Pa.
I wish to compliment you. I think the scheme to advertise the series is good. It reaches the people judging from the attendance at our theatres.

W. Clarence Beatty

Griffin Amusement Co., Griffin, Ga.
The only fault my patrons find with The Perils of Pauline is that it does not come every week. It certainly is a money getter and the crowds are getting bigger every week.

E. H. Davis

The Amuse It, Charlotte, N. C.
When I signed up for The Perils of Pauline I was naturally anxious. Now I must say that it is the biggest drawing card and the biggest money getter I have ever shown.

A. H. Harris

Diamond Theatre Co., Tuscaloosa, Ala.
We ran the first two episodes on rainy days and played to capacity audiences on each occasion. The third episode came on a beautiful day and we moved it to our new theatre which seats five hundred people and there played to capacity. We think it the best drawing card ever presented.

N. O. Howell

Southern Amusement Co., Jacksonville.
We are showing this feature on Monday which has usually been a dull day with us. Now our Monday receipts are more than $60.00 greater than they were before we started to show The Perils of Pauline. It is a great picture and we are naturally much pleased.

W. A. Jones

Grand and Princess Theatres, Jonesboro, Ark.
We consider it one of the very finest pictures we ever saw. The public were loud and lavish in their praise. You can say for us that it will be by far the greatest hit that has ever been produced.

W. L. Macko

WE HAVE HUNDREDS OF OTHER BOOSTS FROM EXHIBITORS PROVING

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PATHÉ

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Important Announcement

In order to prepare BETTER and BIGGER features for the future, beginning with the week of May 25th, the Pathé Multiple Release for Thursday will be discontinued. The regular Saturday feature will be retained.

Watch for Future Announcements

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COVERS THE WHOLE WORLD

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Important Announcement to Every Exhibitor

To Our Friends, the Exhibitors:

The enormous success and the unprecedented popularity we have experienced with THE PERILS OF PAULINE has led us to take another step toward giving the American Exhibitor the very best possible in the way of feature pictures.

We received such good service, such hearty co-operation and such perfect results from PATHE FRERES on THE PERILS OF PAULINE series that we have made a further special agreement with PATHE FRERES to lease more of their studio facilities, more of their leading stars and more of their directors to produce under our direction and for our sole use and release multiple reel American features. These special features will include both comedy and drama.

We have been giving our patrons the cream of the European studios and now we can offer the highest quality American plays as well, so that you can fill a feature program from one of the Eclectic exchanges and be assured of the heartiest co-operation and the highest quality. These new plays will be made in the Pathé studio in America and all will be Pathé standard which you know means the best possible.

Watch for the first announcement. We are working on the first release now and it is a whirlwind. We have shown you what we can do in THE PERILS OF PAULINE. We have a reputation to sustain and it will be sustained. Write us here or to the nearest office for privileges.

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THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

HARRY FOX FOR LONDON REVUE?
EDDIE DARLING SAILS JUNE 10

Nazimova's Variety Debut Deferred—Unable to Agree on Terms—Farber Girls Popular

By WALTER J. KINGSLEY.

Moffett, Chicago.

KITTY GLASER.

Dancing in Vaudeville with Sascha Platov.

"EDDIE" DARLING, who books the Keith shows in the metropolitan district, sails for Europe on the *Aquitania* June 10. He will look diligently for new material and incidentally give the once-over to the numerous American two-a-day stars who are being featured in London revues. Knowing them as he does, "Eddie" will naturally not be very lonesome in London.

How gladsome it is that there is no Mann Act to spoil the annual theatrical pleasure trip on the ocean ferry!

The announcement that Jack Norworth and Ethel Levey are to work together in the "Hello, Tango" revue in London causes every one who knows to predict a greater success for this pair than was ever the good fortune of Bayes and Norworth. Ethel Levey is already a London pet and Jack Norworth is sure to become one.

Harry Fox goes to London on the 19th to "rest" and incidentally to see if he does not fit into one of the big revues.

Joan Sawyer quits vaudeville on the night of Sunday, May 17, at the Alhambra, and the next morning opens her own tour in Philadelphia, where Manager Sam Tauber has booked her for a week. Will A. Page, who "left the Castles flat," is the advance agent for Miss Sawyer.

Jeanette Glider longs for the pen of a Leti or a Pater that she might immortalize the slim exquisite legs of Joan Sawyer. Miss Glider has inaugurated a new era in press agentry. I wonder if she will read the new Sapho *papyrus* to her client.

William Faversham continues to meet with tremendous success in vaudeville with his tabloid production of "The Squaw Man." His appearance in Keith vaudeville closed the season with distinction.

Vaudeville artists are a big-hearted bunch when it comes to taking trouble to give others a good time. At the *Evening World* dinner the other night Grace La Rue, Pat Rooney, the Farber Girls, Stepp, Goodrich and King, Evelyn Dunmore, and several others went to Bustanoby's after two hard performances and entertained the newspaper men as though it was the greatest pleasure in the world for them.

The Farber Girls are coming along fast. They can hold the toughest spot on a bill, and wherever they open now the card gets a hand. I look to see Constance and Irene Farber featured in musical comedy before many moons have passed.

Cecilia Wright gave up her long tour in Keith vaudeville to join "The Follies of 1914." She has what appears to be an ideal role, and has shown such promise in rehearsals that she has been asked to take on more songs and business.

Nazimova did not come to terms for vaudeville, and her appearance in the two-a-day will be deferred. The day has passed when any one is conferring a favor on vaudeville by hemming and hawing over accepting a large salary for fifteen or twenty minutes' work as a part of a variety bill.

BOSTON DANCE FESTIVAL

Famous Teams Will Vie with Each Other Next Week—Natalie and Ferrari Booked

Natalie and Ferrari were the first dancing team booked for the Boston dance festival.

The Boston Theater, Boston, will be the scene of an unusual dance carnival next week, when practically all of the terpsichorean teams now playing the United Booking Office theaters will take part.

Joseph Santley, assisted by Ruth Randall and Gladys Hall, will be a feature of the dancing bill. Alexander and Logan, Lorman and Chaniine, the Gliding O'Meares, Radnoff and Girlie, Orr and Davies, and Hooper and Cook will vie with each other in the modern dances.

OPENING SEASIDE BILLS

New Brighton and Henderson's Start Season May 18 with Special Programmes

The opening bills of the seaside resorts have been partially announced. Both the New Brighton and Henderson's, at Coney Island, open on May 18.

At the New Brighton, Alice Lloyd, Claude Gillingwater and company, "The Purple Lady," Welch, Mealy and Montrose, Billy McDermott, and Horton and La Triske will be on the programme. At Henderson's Raymond and Caverly will be a feature.

For the week of May 25, at the New Brighton, B. A. Rolfe's "Arcadia" will be headlined.

TO OPEN JUNE 29

Brighton Beach Music Hall to Launch Summer Season with Belle Baker as Headliner

The Brighton Beach Music Hall will probably open for the Summer season on June 29. Should the weather permit, the opening may occur on June 15.

In the premiere bill of June 29, Belle Baker, Bertha Creighton and company in the sketch, "Our Husband," and Brooks and Bowen have been signed.

"Doc" Breed will manage the theater again this season.

NOT FOR VAUDEVILLE

Burrell Barbaretto and Emily Lea Sign for New Winter Garden Production

Burrell Barbaretto and Emily Lea, who have been features of "High Jinks" at the Casino Theater, will not, after all, enter vaudeville.

Through M. S. Bentham, they have signed with the Shuberts for the new Winter Garden production.

KASRACS RETURN TO ENGLAND

The Four Kasracs, the "Falling Stars," sailed back to England on the *Olympic* on Saturday.

The Kasracs enjoyed a successful American season, booked by M. S. Bentham, through Will Collins.

NINA MORRIS SAILS FOR EUROPE

Nina Morris sailed last Friday for a tour of the Continent.

Upon her return, Miss Morris will open in a new sketch.

HUBERT DYER
Featuring the "DYER COMEDY MISS"
(Passing back and forth under the rings)
DIRECTION M. S. BENTHAM

FANNY BRICE
Direction MAX HART

NATALIE and FERRARI
Premiere, Classic and Modern Dances
PAR EXCELLENCE

Rose and Arthur Boylan
SOCIETY and SENSATIONAL DANCERS
Exemplifying the Utmost Perfection in Charm and Grace
Appearing Nightly in the Blue Fountain Room, LA SALLE HOTEL, CHICAGO

ELIZABETH M. MURRAY
IN VAUDEVILLE
Personal Direction Mr. Charles Dillingham

TRIXIE FRIGANZA
with Mr. F. BARRETT CARMAN and Mr. "JIMMIE" FOX
Mrs. H. Keates, Consumer
Will be back Xmas

Kathleen Clifford
"The Smartest Chap in Town"

Carl McCullough
"THE JOY GERM"
Direction ALF. T. WILTON

FRANK KEENAN
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VIOLINSKY
"The wizard of the Violin and Piano"
Direction FRANK BOHM

Miss Norton—Paul Nicholson
LAUGHS

FRED J. BEAMAN
Writes sketches that live. Have one a few of [illegible] many who have played his acts: Mr. and Mrs. Cecil Hughes, Dolly Hall, Herbs and Elwood, Haley and Fisher, Bailey and Woodworth, Hunt & Mason, Lewis McCord, Morgan and Dixon, Dick Gardner, Christine Frankiyn Co.
I do not write songs or monologs, but do write sketches that LIVE and PLEASE.
Room 402, Gaiety Office Building, Washington, D. C.

"My business is to make the world laugh"
JAMES MADISON
VAUDEVILLE AUTHOR
1493 BROADWAY, NEW YORK (Room 402)

"ELECTROCUTION" COMING

John D. Barry, Frisco Newspaper Man, Will Supervise Presentation of Sketch at Victoria

John D. Barry, of the San Francisco bulletin, will personally supervise the production of his sketch, "Electrocution," at the Victoria next week.

Under the name of "Hanged," the playlet was produced in San Francisco and presented on the Pantages Circuit. In its new form, a reproduction of the death chamber at Sing Sing will be a feature.

This play originated in a brief sketch which was written by Mr. Barry and published first in the Bulletin. The title of the sketch is "When the Hangman Lost His Nerve." It attracted wide attention and was reprinted by various publications, including *Current Literature*. It is included in Mr. Barry's volume of essays, entitled "Intimations," brought out by Paul Elder and company.

The story is of the one time when the hangman lost his nerve and refused to perform his gruesome task. Warden, sheriff, and fellow prisoners all decline to spring the trap, which is finally sprung by a "plain citizen" who believes that murder, if legal, is also moral.

U. B. O. BASEBALL TEAM

Nine Challenges All Theatrical Aggregations—Has Played Three Games

The United Booking Offices baseball team challenges all theatrical teams for supremacy on the diamond. Any team with sufficient nerve to meet the U. B. O. nine should direct a communication to Jack Dempsey, who owned to be the U. B. O. McGraw.

Already the U. B. O. team has met a nine representing the Shenly offices, the Harlem Opera House stage hands and the Arlington nine. The Shenly team went down to defeat, 10 to 6.

Meanwhile, Mr. Dempsey and his fellow managers are looking around for new fields to conquer. A field day is an early possibility.

MISS FISHER IN SKETCH

Breaking In Playlet, Based on "A Scrap of Paper," at Mount Vernon

Alice Fisher is this week breaking in at Mount Vernon a new sketch, "A Wise Widow," by Frank Ferguson, based on Sardou's "A Scrap of Paper."

Miss Fisher is supported by Grace Reals, William Harcourt, and Mr. Ferguson. The sketch will come into New York shortly.

WINNING BILLS OVER THE RIVER

BROOKLYN, May 12.—Frank Keenan made his first appearance in Brooklyn this season as the leading attraction at Keith's Orpheum Theater May 4-9. "Vindication," a story of the Civil War, was his vehicle. The remainder of the notables were Alice Lloyd, Pat Rooney and Marion Bent, Mabel Barrow, Brooks and Bowen, Charles Thompson, Holmes and Buchanan, and Ambi, a Japanese magician.

Frank Fogarty, Odette Tyler and company, H. A. Rolfe's Arcadia, and Frederick and Minta Hyed rag a close race for the crowd honors at Keith's Bushwick Theater. The remainder of the bill included Cressi and a number of other acts up to the usual Bushwick standard.

J. Lenor Dave.

MISS WENTWORTH WINS ATTENTION

Lois Wentworth is attracting considerable attention in H. A. Rolfe's production of "The Bridge Room," this week being presented in Washington.

Miss Wentworth, whose voice has been favorably commented upon by the variety critics, will be heard at the Palace in the Rolfe musical comedy next week.

NEW YORK HOUSES CLOSING

Unless plans are unexpectedly changed the Bronx and Alhambra theaters will close at the end of the present week. The Colonial will end its season the following week, it is reported.

Dustin Connell is to appear in a new sketch by Edgar Allan Woolf.

The playlet, to be called "The Lollards," will break in at Mt. Vernon next week.

Moore and Young, the singers and dancers, booked for England by Will Collins, began their tour of the halls on April 27 at the New Cross Empire.

COMING HEADLINERS

Week of May 18.—Douglas Fairbanks and company, H. A. Rolfe's "The Bride Shop," Franklin Barnard, Old Soldier Fiddler, Jack Mason, and Lois Whitney; Jessel, Scully Tan, McCutcheon and Maxwell, Cressy and Dayne, Dolly Sisters; "Electrocution"; Colonial, Marie McFarland and Madame Sherry; Fordham, Frank Fogarty; Bushwick, Azabi Troupe, Cressy and Dayne and company; Orpheum, Eddie Howard, Clark and Hamilton; New Brighton, "The Purple Lady," Claude Ransone and company, Billy McDermott; Hammerstein's, Coney Island, Maynard and Cavanagh.

Week of May 25.—Palace, ——; Victoria, Dolly Sisters, "Electrocution"; Billy McDermott, "Rube" Dickinson; Orpheum, Eyrie, Loral and company; New Brighton, "Arcadia."

MISS ETHEL KEITH ALBEE BRIDE OF DR. EDWIN G. LAUDER, JR.

Plaza's Ballroom Transformed Into Chapel of Flowers for Ceremony—Dinner and Reception

Miss Ethel Keith Albee, only daughter of Mr. and Mrs. Edward F. Albee, of New York and Larchmont, was married last Wednesday evening to Dr. Edwin George Lauder, Jr., of Philadelphia, at the Hotel Plaza.

The wedding took place in the great ballroom of the Plaza, which, with the reception room and halls, was turned into a flower garden of roses, pink and white hydrangeas, smilax, fern, and palms. The altar at the north side of the ballroom stood under a canopy of palms and wisteria showered with white roses. Ainslaps smilax covered the walls and columns, which were surmounted by large hydrangeas. The aisles were set off with pink and white hydrangeas. The reception room was adorned with palms, bay trees, hydrangeas, and roses, while the bride and groom received under a canopy of Spring blooms. The corridors leading to the ballroom were turned into rose bowers.

The bride wore white satin, with waist of Limerick point lace, lace tunic, court train and long veil, and Dutch cap of exquisite lace. She carried a Princess bouquet of white orchids, showered with lily of the valley. Her attendant, Miss Nettie I. Mitchell, wore pink taffeta with tulle, and carried Princess of Bulgaria roses, showered with Cecil Brunner roses. The bride was given away by her father, Mr. E. F. Albee. The bride's pastor, the Reverend Richard Cobden, of Larchmont, officiated. The best man was Dr. Eugene K. Krauss, of Philadelphia, and the ushers were Messrs. William F. Hallinger, of Philadelphia; Lorne Leighton, of Worcester, Mass.; Edwin W. Hiscut, of New York, and Reed A. Albee, the bride's brother.

After the ceremony, which was performed at 7 o'clock, one hundred and twenty-five guests toasted the bride and groom at a seated dinner served in the library room on Fifty-eighth Street. Following the dinner there was dancing, led by Joan Sawyer and John Jarrett, who appeared in exhibition dances. The presents were many and magnificent, the bride's father giving a wonderful diamond necklace, composed of one hundred large and perfectly matched blue-white stones in a platinum setting. Dr. and Mrs. Lauder will spend their honeymoon at The Greenbrier, White Sulphur Springs.

Among those present were Mr. and Mrs. E. F. Albee, William C. Mitchell, Mrs. Mercin Bell, A. Paul Keith, Mrs. V. McFarland, Reverend Richard Cobden, Mrs. H. Rose, Mrs. Fred H. Harbert, E. A. Albee, Mrs. J. Williams, Dr. Krauss, Miss Nettie Mitchell, Edwin G. Lauder, Jr., Mrs. Edwin G. Lauder, Jr., Ray Leighton, Miss Ethel Lauder, Willis Sage, Eddie Hiscut, Miss Edith Lauder, B. Hallinger, Mrs. Ray Leighton, Edward Oakford, Mrs. Mary B. Harman, Miss Genevieve Harbert, Reverend Cobden, A. Plantagie, Miss Mary Booth, Edwin G. Lauder, Sr., Mrs. Edwin G. Lauder, Sr., Mr. and Mrs. Joseph L. Hiscock, Colonel and Mrs. Theodore C. Marveen, Mr. and Mrs. Alfred Fountain, Jr., Captain Arthur A. Robertson, Dr. and Mrs. Charles Wright, Mr. and Mrs. George Mitchell, Miss Nettie Bush, Maurice Goodhue, Miss Minnie Goodhue, Mr. and Mrs. Harry Jordan, Mr. and Mrs. Charles Levenberg, Mr. and Mrs. F. F. Proctor, Mr. and Mrs. F. F. Proctor, Jr., Mr. and Mrs. F. F. Proctor, 3d, Miss Mildred Markam, Mr. and Mrs. J. Gus. Ts. C. Frohnbeck, Albert Lewis, Miss Edith Dewey, Phillip Cohen, Miss Mary Bush, Harold Judd, Dick Beaver, Miss Nanda Thompson, Mr. and Mrs. Thomas Hunter, Mr. and Mrs. William Hooper, Mr. and Mrs. J. J. Harbert, Mr. and Mrs. Max Anderson, Edward H. Albee, Mr. and Mrs. Philip F. Rush, Mr. and Mrs. Harvey L. Watkins, Mr. and Mrs. William Hiscock, Mr. and Mrs. Frank Vincent, Jr., and Mrs. W. J. Taylor, Dr. and Mrs. W. F. Kirkpatrick, Jr., and Mrs. William Vaughn, Miss Mary Jane Johnson, J. W. Lawrence, Harry Fenton, Eddie Garrett, Miss Josephine Hall, Miss Harry, Mr. and Mrs. H. Hoffman, Mr. and Mrs. A. Little, Jr., and Mrs. Wilmer Cave, Mr. and Mrs. Walter L. Cohen, Mr. and Mrs. Frank F. Thompson, Major and Mrs. V. H. Day, Miss Ruth Wyman, Lester Fountain, Alfred Fountain, Jr., Dr. Clinton Mather, Carlyle Hunter, Miss Natalie Hunter, Miss Helen Rich, Robert Dawson, Mr. and Mrs. William Williams, Miss Nettie Bush, Miss Ethel Mitchell, Teddy Marveen, Miss Laura Whitcomb, J. Dudley Gordon, Harry Langdon, Miss Vera Albertson, Arthur Pell, Miss Lillian Sanford, George Mitchell, Jr., Mr. and Mrs. Benjamin Hill, and Edgar St. Clair Wrenn.

NEIL KENYON,
Returning to America in the Fall.

NEIL KENYON RETURNING.

Scotch Comedian Will Tour at Head of His Own Company, Opening Early in Fall

Neil Kenyon, the popular Scottish comedian who made his first American appearance at the Colonial Theater last January, will return to this country early in the Fall under the personal direction of Maurice Barland. He will make a long tour of the principal cities of the United States and Canada at the head of his own company. Mr. Kenyon will be supported by a company of over forty Moorman entertainers, and the Scot himself will fill out one hour of the programme with his remarkable character studies.

Mr. Kenyon will have a press agent and three road managers. A Highland pipe band will travel with the company.

Mr. Barland is in receipt of a cablegram from his star, who is appearing at Johannesburg, South Africa, this week, intimating that he has scored another great success in that country.

Julian Mayry, of the Shubert Offices, is routing the production, which will embrace New York, Chicago, Boston, Philadelphia, Cleveland, Toronto, Brooklyn, Montreal, Ottawa, Baltimore, Washington, and other cities.

AYLESWORTH IN SKETCH

"Dear Doctor," Written by Beulah Poynter, Breaks in at Yonkers

Arthur Aylesworth broke in a new playlet, "Dear Doctor," written by Beulah Poynter, at Yonkers during the last three days of last week.

"Dear Doctor" is described as a daring comedy, telling the story of a young wife who attempts to explain the visits of an admirer as those of a physician.

Mr. Aylesworth, who scored as the hotel clerk in "Over Night," is supported by three players. According to reports, the fallacy of the sketch is plain of a real comedy.

Alf T. Wilton will handle the playlet's tour.

MISS LOWELL IN SKETCH

Star Has Vehicle for Vaudeville Tour—Premiere Postponed

Helen Lowell was to have broken in a new sketch at Yonkers during the last three days of last week. The opening was postponed.

DICKINSON TO REMAIN IN VARIETY

"Rube" Dickinson comes to the Palace Theater next week, with Hammerstein's Victoria for the following week.

Dickinson has received five offers to go into a production, but has decided to remain in vaudeville.

LONDON NEWS NOTES

Martin Brown Wins Dancing Hit—"Passing Show" Has Clever Moments

LONDON, ENGLAND, May 1 (Special).—Martin Brown has caught the town (as per intended), in this, the home of the Dance.

There are some clever situations in the Palace revue, "The Passing Show," in particular Reginald Shaw, while passing through the audience, complains that a whole hour has passed without any interest on himself. However, Miss Nora Deakin really remains the bright particular star of this big success.

The Dove of Peace has again settled serenely at the Hippodrome, the absent one has returned to the nest.

Oswald Stoll is trying a new departure at the Coliseum—giving A serial play is to be continued in our next," presumably one act of a play each week until the script play has been done. "Find the Woman" is the first of these serials.

Ida Crissi is so thoroughly established at the Empire, a production at this popular hall would not seem complete without this talented little artiste. Rowland.

JOSEPH HART'S PLANS

Has Five Playlets, with a Star in Each, for Immediate Production

Joseph Hart is planning Spring tours for five new vaudeville offerings.

Douglas Fairbanks will come to the Palace next week in Allen Leigh Fairbanks' playlet, "All at Sea," under Mr. Hart's direction.

Mr. Hart also has Miss Pollock's sketch, "Her Spirit Husband," with William Morris as star. Jessie Busley is presenting another playlet, "The Tattooed Lady," by Miss Pollock.

Mr. Hart has a sketch, "The Junior Partner," by Rupert Hughes, in which Thomas W. Ross will star.

The four acts are in rehearsal and will be produced within two weeks.

Harry Sheppard is now breaking in a new sketch, "Twenty Odd Years," by Tom Barry, under Mr. Hart's direction.

FONTAINE FERRY OPENING

LOUISVILLE, KY., May 12.—Fontaine Ferry Park will open on Sunday, May 17, under the management of Harry Singer. The theater will play "big time" vaudeville as in the past. Pattison's band will furnish the music for the daily free concerts.

MISS TYLER SCORES

Warmly Welcomed at the Brooklyn Backstage in "It Happened in Dixie"

Odette Tyler made her first appearance in her new playlet, "It Happened in Dixie," at the Brooklyn in Brooklyn last week and received a decided welcome. The playlet will be given an extended routing by the United Booking Offices.

Miss Tyler was accorded a very warm welcome upon her return to the stage, and the playlet, written by herself, was pronounced to be unusually effective and compelling. Miss Tyler's leading man of the Carlyle Blackwell stock company at the Fairbanks will be welcomed by theatergoers who recall her delightful playing in similar roles.

GETS NEW PLAYLET

Marie Stuart Buys Stephen S. Aaisbi's Sketch, "Throw Up Your Hands"

Marie Stuart has purchased the sketch, "Throw Up Your Hands," written for her by Stephen S. Aaisbi, Cressy and Dayne's manager. This sketch, of which Burton Cressy is said to be very fond, will be produced by Miss Stuart in vaudeville.

Miss Stuart will probably not be seen in the new sketch until next season.

TINNEY FOR REVUE

American Comedian Signed for "Hullo, Tango" at London Hippodrome

Frank Tinney, last seen on Broadway in the Ziegfeld "Follies of 1913," has been signed for the approaching London Hippodrome revue, "Hullo, Tango." Mr. Tinney will be the second edition of the revue, to greatly reinforce the cast.

The comedian is now in London.

JACK TERRY, JR., ON STAGE

Jack Terry, Jr., the four-year-old son of Terry and Lambert, the well-known American team now appearing abroad in the role of Punch and Judy, is at the Queen's Theater, London, Ontario, and is playing the other boy. He did his share very much unlike his parents that he would be required to play, but he went on and is to remain for the rest of the piece.

MAX HART IN ENGLAND

Max Hart is attracting considerable attention upon his tour of England and the Continent. The London *Referee* commented upon his arrival as follows:

"Max Hart, the American representative of Sheldon and Dunn, is over here on a tour of all vaudeville visit, during which he will take a look round at conditions on the Continent."

ANN PITTWOOD ENGAGED

SPOKANE, WASH., May 12.—Miss Ann Pittwood, daughter of Dr. and Mrs. H. Pittwood, of Spokane, has been engaged for a Spring tour in vaudeville as leading woman with Hamlet De Vey, who appeared last week at the New York Hippodrome. Local friends of Miss Pittwood played Wendy in Miss Adams's Peter Pan, touring that district and Canada. For a time she was a member of Carl Millikan's stock company at the American Theater in Spokane.

W. E. McCune.

"Rube" Dickinson

will remain in Vaudeville

Direction Max Hart

VAUDEVILLE DATES

This record is made to enable users to know where an act is going.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Maj., Omaha.
ADAMS, Mabel, Co.: Orph., Frisco; Orph., Oakland, 18-20.
ADAMS, Charles, Troupe: Keith's, Cleve.; Temple, Detroit, 18-20.
ALDO Brothers: Orph., Knoxville, 11-13; Orph., Lexington, 14-16; Lyric, Richmond, 18-20.
ALEXANDER, A. C., Legal: Keith's, Boston, 18-20.
ALEXANDER and Scott: Forsythe, Atlanta; Lyric, Birmingham, 18-20; Orph., Memphis, 21-27; Orph., Chattanooga, 28-30.
ALEXANDER Brothers: Colonial, N.Y.C.
ALEXANDER Kids: Keith's, Phila.
ALFREDS, Two: Shea's, Toronto.
ALLEN, Minnie: Keith's, Prov., 18-20.
AMELIA Brothers: Orph., Winnipeg, 18-20.
AMERICAN Dancers: Orph., Memphis.
ANDALEE Circus: Keith's, Phila., 18-20.
ANNA: Brighton Beach, N. Y.C., 18-20.
ANNAPOLIS Co.: Orph., B'klyn; Keith's, Boston, 18-20.
ANNAPOLIS and Dent: Maj., Chgo.
ARAH: Jean: Bushwick, B'klyn, 18-20.
"AT Valley Farm": Dominion, Winnipeg, 14; St. Paul, 15-17; Empress, Milwaukee, 18-20.
"AUTOMAN, The": Bushwick, B'klyn, 18-20.
"AVIATION, A Night at Great Neck": Empress, Milwaukee, 14-16; Empress, Chicago, 18-20.
AVON and West: Forsythe, Atlanta; Lyric, Birmingham, 18-20.
AYRES, The: Forsythe, Atlanta; Lyric, Birmingham, 18-20.
BABY Girls: Lyric, Richmond, 18-20.
"BARBAROUS Mexico": Keith's, Phila., 18-20.
BARNES, Sophie: Palace, N. Y.C., 18-20.
BARRY and Stuart: Keith's, Phila.; Lyric, Birmingham, 18-20.
BARRY and Wolford: Forsythe, Atlanta; Lyric, Birmingham, 18-20.
BARRY and Gray: Forsythe, Atlanta, 18-20.
BARRY and Wolford: Orph., Vancouver, 18-20.
BARRY, Mr. and Mrs. Jimmy: Keith's, Boston.
BARTH, Leo: Orph., Portland, Ore.
BARTON, Sam: Orph., Minneapolis, 18-20.
BATES, Blanche: Orph., Frisco, 18-20.
BAXTER, Sydney: Victoria, N. Y.C.
BEAUMONT and Arnold: Temple, Detroit; Keith's, Indianapolis, 18-20.
BEAUPRE, Two: Alhambra, N.Y.C.
"BEAUTY Is Only Skin Deep": Orph., Minneapolis; Orph., Winnipeg, 18-20.
BELL, Pauline: Keith's, Buffalo; Shea's, Toronto, 18-20.
BERGERE, Valeria, Co.: Bushwick, B'klyn, 18-20.
BERNARD, Tim: Orph., Frisco, 18-20.
BEVAN and Waters: Victoria, N.Y.C.; Maryland, Balto., 18-20.
BISPHAM, David: Orph., Los Angeles, 11-20.
BLACKFORD, Belle: Shea's, Toronto; Orph., B'klyn, 18-20; Grand, Pittsburgh, 21-27.
"BLENDINGS, The": Orph., Lincoln.
BOGANNY, Troupe: Poli's, Springfield, 18-20.
BOHEMIANS, Four: Temple, Ottawa, Can.
BOLAND and Holts: Colonial, N.Y.C., 18-20.
BOLTAX Quartet: Orph., Minneapolis; Orph., Winnipeg, 18-20.
BOWERS, Fred: Shea's, Buffalo, 18-20; Shea's, Toronto, 21-27.
BOWER, Dr. John C.: Keith's, Phila., 18-20.
BRACK'S Seals: Orph., Knoxville, 11-13; Orph., Lexington, 14-16; Forsythe, Atlanta, 18-20; Lyric, Birmingham, 21-27.
BRADY, The: Keith's, Boston; Keith's, Phila., 18-20.
BREEN, Harry: Palace, Chgo.
BRICE, Fannie: Orph., B'klyn; Keith's, Phila., 18-20; Keith's, Boston, 21-27.
"BRIDE Shop, The": Palace, N.Y.C., 18-20.
BRIGHT Eyes: Lincoln, Chgo.
BRONSON and Baldwin: Orph., Vancouver, 18-20.
BROOKS and Bowen: Alhambra, N.Y.C.; Poli's, Springfield, 18-20; Maryland, Balto., 21-27.
BROWN Brothers, Six: Bushwick, B'klyn; Colonial, N.Y.C., 18-20; Keith's, Boston, 21-27.
BUCKLEY'S Animals: Orph., B'klyn.
BURKE and Harris: Bronx, N. Y.C.
BURKE, John and Mae: Orph., Minneapolis.
BURNS and Fulton: Bushwick, B'klyn, 18-20; Orph., B'klyn, 21-27.
BURNS and Kissen: Keith's, Indianapolis.
BYAL and Earle: Grand, Pittsburgh; Maj., Milwaukee, 18-20.
CABARET Three: Lyric, Richmond.
CAMERON and O'Connor: Orph., Sioux City; Palace, Chgo., 18-20.
CARLYLE and Romer: Palace, Chgo.
CARMEN, Frank: Victoria, N. Y.C., 18-20.
CARRANI'S Animals: Orph., Sioux City.
CASTO: Falace, Chgo., 18-20.
CATALANO and Denny: Forsythe, Atlanta; Lyric, Birmingham, 18-20.
CAT and the Fiddle: Orph., Portland, Ore., 11-13; Orph., Seattle, 14-16.
CHADWICK, Anna: Victoria, N.Y.C., 18-20.
CHEVALIER'S Manchurians: Orph., Los Angeles.
CLARK and Rochester: Colonial, N.Y.C.
CLARK, Kelly Brothers: Orph., Seattle; Orph., Portland, 18-20.
CLARK and Hamilton: Colonial, N.Y.C.; Orph., B'klyn, 18-20.
CLARKE and Verdi: Maj., Milwaukee.
CLAUDIUS and Scarlet: Grand, Syracuse; Keith's, Phila., 18-20.
CLIFF, Laddie: Sherman Grand, Calgary, 18, 14; Empire, Edmonton, 15, 16.
COLE and Denahy: Lyric, Richmond.
COLLEGIATE Four: Keith's, Prov., 18-20; Orph., B'klyn, 21-27.
COLLINS and Hart: Bushwick, B'klyn, 18-20.
COLLINS, Mlle.: Orph., Knoxville, 11-13; Orph., Lexington, 14-16.
COLLINS, Revolving: Forsythe, Atlanta; Lyric, Birmingham, 18-20.
COLONIAL Minstrel Maids: Lyric, Virginia, Minn., 11; Lyric, Broadway, Superior, Wis., 14-16.
CONCHAS, Four: Keith's, Boston; Keith's, Phila., 18-20.
CONLIN, Jean: Orph., Minneapolis.
CONLIN and Steele: Orph., Frisco, 18-20.
CONROY and Mayo: Victoria, N.Y.C., 18-20.
COOPER and Ricardo: Majestic, Houston, Tex., 11-13; Majestic, Ft. Worth, 14-16; Majestic, Dallas, 18-20; Majestic, Austin, 21-23; Majestic, San Antonio, 24-27.
COOPER, Joe and Lew: Shea's, Toronto.
CORRADINI'S Animals: Orph., Minneapolis, 18-20.
CORRELLI and Gillette: Lyric, Richmond.
"COUNTRY Girl": Maj., Continuous, Tour.
CRAIG, Marriott, Co.: Empress, Denver; Empress, Los Angeles, 18-20.
CREIGHTON, Jas. J., Co.: Maryland, Balto., 18-20.
CROSS and Dayne: Victoria, N.Y.C., 18-20.
CROSBY, Morris, Co.: Poli's, Springfield.
CROUCH and Welch: Orph., Los Angeles.
CROWELL, Byrd F.: Orph., Boston, 18, 19; Sherman Grand, Calgary, 20, 21; Empire, Edmonton, 22, 23.
CULLEN, James H.: Orph., Vancouver; Orph., Seattle, 18-20.
CUNNINGHAM and Marion: Hartford, Sag., Albambra, 11-20.
CURTIS, Julia: Lyric, Birmingham, 18-20.
DALY, Leon, Co.: Columbia, Grand Rapids; Palace, Chgo., 18-20.
DAMEREAL, George, Co.: Palace, N.Y.C.
DAMOND, Eugene: Orph., Stockton, 13, 14; Orph., San Jose, 15, 16.
DANIELS and Conrad: Keith's, Phila.
DARE Brothers: Alhambra, N. Y.C.
DAVIES, Charlotte: Victoria, N.Y.C.
DARIN, Mlle.: Orph., B'klyn.
DRAGON, Arthur: Keith's, Cinti.; Bushwick, B'klyn, 18-20; Lyric, Richmond, 21-23.
DEELEY, Ben, Co.: Orph., Spokane, 13, 14; Orph., San Jose, 15, 16; Orph., Los Angeles, 18-20.
DE GASCOGNE Cadets: Orph., B'klyn; Lyric, Richmond, 21-23.
DE HAVEN, M. and Mrs. Carter: Keith's, Wash., 18-20.
DE HAVEN, Nice and De Haven: Maryland, Balto.
DE LEON and Davis: Orph., Vancouver; Orph., Seattle, 18-20.
DE MAR, Grace: Maryland, Balto.; Keith's, Phila., 21-27.
DEMAREST and Chabot: Orph., Sioux City.
DERKIN'S Animals: Colonial, N.Y.C.
DE SERRIS, Henrietta: Orph., Frisco, 18-20.
DES ROCHE, Gertrude: Palace, Chgo.
DE VOIE Trio: Keith's, Phila.
DEWITT, Burns and Torrence: Keith's, Boston, 18-20.
DICKINSON, Russ: Keith's, Wash.; Victoria, N.Y.C., 21-27.
DIERO, Maj., Chgo.: Keith's, Indianapolis, 18-20.
DIXEY, Harry E.: Victoria, N.Y.C.
DOLLARD and Dimples: Richmond, Ind., 14-16.
DOLLY Sisters and Schwartz: Victoria, N.Y.C., 18-20.
DOOLEY and Sayles: Maj., Chgo.; Maj., Milwaukee, 18-20.
"DOUBLE Cross": Maj., Chgo.; Temple, Detroit, 18-20.
DUFFY and Lorenz: Keith's, Cinti.; Orph., Knoxville, 18-20; Lyric, Birmingham, 20-27.
DUNMORE, Evelyn: Alhambra, N.Y.C.
DYER, Hubert, Co.: Colonial, Erie, Pa., 18-20.
EDMONDS, Grace: Palace, Chgo., 18-20.
EIS and French: Orph., Los Angeles, 11-20.
"ELECTROCUTION": Victoria, N.Y.C., 18-20.
ELINORE and Williams: Palace, Chgo., 18-20.
ELLIS, Harry: Hipp., Cleveland.
EL RAY Sisters: Bronx, N.Y. C.; Bushwick, B'klyn, 18-20.
EMMETT: Poli's, Springfield, 18-20.
ERCOTTI and Lilliputians: Keith's, Phila.; Keith's, Boston, 18-20.
ERNIE and Ernie: Keith's, Wash.
FAGAN, Noodles: Orph., Vancouver, 18-20; Orph., Charlottetown, 21-27.
FAIRBANKS, Douglas, Co.: Palace, N.Y.C., 18-20.
FARRELL Girls: Orph., Knoxville, 18-20.
FERRARO and Reed: Keith's, Boston.
FITZGERALD, Mabel: Victoria, N.Y.C., 18-20.
FITZSIMMONS, Burt: Shea's, Buffalo; Shea's, Toronto, 18-20.
"FIXING the Furnace": Bushwick, B'klyn.
FLANAGAN and Edwards: Victoria, N.Y.C.; Keith's, Phila., 18-20.
FOGARTY, Frank: Colonial, N.Y.C., 18-20.
FOY, Eddie, and Family: Orph., Omaha; Orph., Portland, 18-20.
FRADKOWSKI Troupe: Maryland, Balto., 14-20.
FRIGANZA, Trixie: Palace, Chgo.; Maj., Milwaukee, 18-20.
FROLINI: Keith's, Phila., 18-20.
GABRIEL, Master, Co.: Orph., Frisco.
GALLAGHER and Carlin: Alhambra, N.Y.C.
GANNON, Helen: Orph., Minneapolis.
GARDNER Trio: Orph., Winnipeg; Orph., Regina, 18, 19; Sherman Grand, Calgary, 20, 21; Empire, Edmonton, 22, 23.
GARDONE, Cleo: Keith's, Wash., 18-20.
GEIGER, John: Forsythe, Atlanta, 18-20; Orph., Jacksonville, 21-27.
GEORGALIS, Alexis: Bronx, N.Y. C.; Poli's, Springfield, 18-20.
GILFOIL, Harry: Orph., Stockton, 13, 14; Orph., San Jose, 15, 16; Orph., Los Angeles, 18-20.
GILLINGWATER, Claude, Co.: Brighton Beach, N. Y., 18-20.
"GIRL from Nuremberg": Maj., Cedar Rapids, Ia., 11-13.
GLOCKERS, Tre: Orph., Ogden, 11-13; Orph., Charlestown, 14-16.
GOLDEN and Hughes: Orph., Knoxville, 18-20.
GOLDEN, Claude: Alhambra, N.Y.C.; Orph., B'klyn, 18-20.
GOLDIN, Morris: Bronx, N.Y. C.
GOLEMAN'S Animals: Shea's, Toronto; Orph., B'klyn, 18-20.
GORDEN, Paul; Orph., Winnipeg; Orph., Regina, 18, 19; Sherman Grand, Calgary, 20, 21; Empire, Edmonton, 22, 23.
GORDON and Rice: Bushwick, B'klyn.
GORMANS, Musical, Five: Orph., Jacksonville; Orph., Savannah, 18-20; Orph., Charleston, 21-23; Lyric, Birmingham, 25-30.
GORMLEY and Caffery: Keith's, Phila., 18-20.
GOULD and Ashlyn: Victoria, N.Y.C., 18-20; Keith's, Wash., 25-30.
"GREEN Beetle": Palace, Chgo.
GREEN, Ethel: Keith's, Phila.
GUERRO and Carmen: Keith's, Columbus; Grand, Pittsburgh, 25-30.
HAINES, Robert T.: Orph., Portland, Ore.
HALL and Francis: Shea's, Buffalo; Shea's, Toronto, 18-20.
HAMMING, John: Temple, Detroit, 18-20.
HARTLEY'S Wonders: Keith's, Cinti.; Grand, Pittsburgh, 18-20.
HAYES, Ed., Co.: Keith's, Boston.
HAYES, George, Co.: Poli's, Springfield, 18-20.
HAYWOOD, Harry, Co.: Temple, Detroit.
HEDGES, The: Colonial, N. Y.C.; Keith's, Wash., 18-20.
HENDRICKS, Henry: Orpheum, St. Joseph, Mo., 11-13; Novelty, Topeka, Kas., 14-16.
HENRY, Flying: Orph., Winnipeg; Orph., Regina, 18, 19; Sherman Grand, Calgary, 20, 21; Empire, Edmonton, 22, 23.
HERBERT'S, Dogs: Keith's, Phila., 18-20.
HERMAN, Dr., Maryland, Balto.; Orph., Minneapolis, 18-20.
HERMANN, Adelaide: Keith's, Wash., 18-20.
HERRON and Gaylord: Bronx, N.Y.C.
HEARLEY, Helen: Maryland, Balto., 18-20.
HILL and Whittaker: Orph., Vancouver, 18-20.
HOOKER, Co.: Temple, Detroit; Keith's, Buffalo, 18-20.
HOPE and Lee: Victoria, N.Y. C., 18-20.
HOFFMAN, Gertrude, Co.: Bronx, N.Y.C.
HOLZ, Al: Temple, Detroit.
HOOPER and Cook: Boston, Mass.
HOPKINS, Astell, Trio: Bushwick, B'klyn, 18-20.
HORTON and La Triska: Brighton Beach, N. Y., 18-20.
"HOUSE Warmers": Grand, Pittsburgh.
HOWARD and Satellite Co.: Temple, Detroit.
HUFFORD and Chain: Orph., Oakland; Orph., Los Angeles, 18-20.
HUGHES, Mrs. Gene, Co.: Lyric, Richmond, 18-20; Forsythe, Atlanta, 25-30.
HUNTER and Davenport: Orph., Savannah, 11-13; Orph., Charleston, 14-16; Orph., Jacksonville, 18-20.
HUNTING and Francis: Orph., Savannah, 11-13; Orph., Charleston, 14-16; Orph., Jacksonville, 18-20; Lyric, Birmingham, 25-30.
HYAMS and McIntyre: Keith's, Phila.; Grand, Pittsburgh, 18-20; Temple, Detroit, 25-27.
IMHOFF, Conn and Corneen: Keith's, Indianapolis.
IRIKAWA Japs: Grand, Pittsburgh.
IRMED: Grand, Pittsburgh.
"ISLE of Ginger": Broadway, Muskogee, Okla., 11-13; Empress, Tulsa, 14-16.
ISLER and McAdam: Temple, Hamilton, Can.; Dominion, Ottawa, 18-20.
JARVIS and Dare: Orph., Frisco; Orph., Oakland, 18-20.
KAJIKAWA: Orph., Vancouver, 18-20.
KALMER and Brown: Pantages, Perry Park, Louisville, 18-20.
KARTELL, Brothers: Orph., Los Angeles.
KARRAS, Four: Maj., Chgo.; Keith's, Boston, 18-20.
KAUFMAN Trouje: Orph., Lincoln; Maj., Chgo., 18-20.
KEANE, Robert E.: Maryland, Balto., 18-20.
KEENAN, Frank, Co.: Lyric, Richmond; Forsythe, Atlanta, 18-20; Keith's, Wash., 25-30.
KELLY, Andrew: Keith's, Wash.
KELLY, Joe: Orph., Seattle; Orph., Portland, 18-20.
KENNEDY, Jack: Maryland, Balto.; Colonial, N.Y.C., 18-20.
KENNY and Walsh: Keith's, Boston, 18-20.
KENNY, Nobody and Platt: Grand, Pittsburgh.
KENO and Green: Maj., Milwaukee; Temple, Detroit, 18-20.
KENT, Leslie: Orph., Vancouver, 18-20.
KIMBERLY and Mohr: Orph., Memphis, 11-20.
KINGSTON and Ebner: Orph., Lincoln.
KINGSTON, Chester: Poli's, Springfield, 18-20; Orph., Lowell, 21-27.
KINNEY and Clarke: Orph., Ogden, 11-13; Orph., Sacramento, 14-16; Orph., Oakland, 18-20.
KIRKSMITH Sisters: Keith's, Phila., 18-20.
KLASS and Cornalia: Maj., Chgo., 18-20.
KRAMER and Morton: Orph., Memphis, 18-20.
KRAMER, Tom: Orph., Seattle; Orph., Portland, 18-20.
KRONOLD, Hans: Palace, N. Y.C.
LAI MON KIM: Maj., Chgo.; Columbia, Grand Rapids, 20-27.
LAMBERT and Ball: Shea's, Buffalo; Shea's, Toronto, 18-20.
LANGTON, Lester, Co.: Shea's, Toronto; Orph., Montreal, 18, 19; Empress, Edmonton, 20, 21.
LANE and O'Donnell: Keith's, Phila.
LANE, Lupino: Keith's, Boston.
"LAWN Party": Shea's, Toronto.
LAYMAN and Christine: Bushwick, B'klyn.
LEE and Cranston: Orph., Lowell; Temple, Ottawa, Can., 18-20.
LEE, Dolly: Victoria, N.Y.C., 18-20.
LE GROHS, The: Keith's, Indianapolis.
LEIPSIG: Grand, Pittsburgh, 18-20.
LEON and Co.: Keith's, Boston, 18-20.
LEONARD and Russell: Forsythe, Atlanta, 25-30.
LERLIA, Albert, Co.: Keith's, Cleve.; Victoria, N.Y.C., 18-20.
LEVERE, Harry B.: Orph., Seattle; Orph., Portland, 18-20.
LEVY, Bert: Lyric, Birmingham; Orph., Knoxville, 18-20; Lyric, Richmond, 20-30.
LEWIS, Henry: Grand, Pittsburgh; Maj., Milwaukee, 18-20.
LIGHTNER and Jordan: Keith's, Cinti.; Temple, Detroit, 18-20; Shea's, Buffalo, 25-27.
LINDSAY, Fred: Lyric, Birmingham; Lyric, Richmond, 18-20.
LLOYD, Alice: Palace, N.Y.C.
LLOYD, Marie: Victoria, N.Y. C.; Maryland, Balto., 18-20.
LLOYDS, Aerial: Orph., Portland, Ore.
LOCKETT and Waldron: Victoria, N.Y.C.; Shea's, Buffalo, 14-20; Shea's, Toronto, 25-30.
LORRAINE and Dudley: Poli's, Springfield, 25-30.
LOVERA and Lonetta: Empress, Denver, Ill., 14-16.
LOYAL and Farmer: Temple, Detroit; Orph., B'klyn, 18-20.
LUBELL, Sesqua and Lydell: Maryland, Balto.; Colonial, Grand Rapids, 18-20.
LYONS and Yosco: Orph., Frisco.
MACK and Ellis: Keith's, Phila., 18-20.
MACK and Walker: Keith's, Cleveland.
MACK and Williams: Palace, N.Y.C.
MAILLARD, Madge: Orph., Memphis.
MANN and Mack: Temple, Detroit; Keith's, Phila., 18-20.
MANN, Louis, Co.: Keith's, Phila.
MANNY and Bell: Pantages, Perry Park, Louisville, 18-20.
MARIE, Dainty: Sherman Grand, Calgary, 18, 14; Empress, Edmonton, 15, 16.
MARKLEY, Pearl: Orph., Sacramento, 11-13; Orph., Oakland, 14-16.
MARTIN and Walsh: Keith's, Indianapolis; Columbia, Grand Rapids, 18-20.
MASON, Dorothy: Hipp., Youngstown, O., 11-13; Colonial, Erie, Pa., 14-16.
MAYO and Tallaney: Palace, Chgo., 18-20.
MATHEWS, Sharon, Co.: Orph., Portland, Ore.
MATILDA and Rivis: Orph., Memphis.
MATSUDA, Girls: Lyric, Richmond, 18-20; Lyric, Birmingham, 21-27.
MAXINE and Bobbie: Victoria, N.Y.C., 18-20.
MAYNE, Frank, Co.: Keith's, Indianapolis, 18-20.
McCONNELL and Simpson: Forsythe, Atlanta; Lyric, Richmond, 18-20; Lyric, Knoxville, 21-27; Orph., Lexington, 28-30.
McCUTCHEON, Wallace, and Maxwell Co.: Victoria, N. Y.C., 18-20.
McDERMOTT, Billy: Brighton Beach, N. Y., 18-20; Victoria, N.Y.C., 25-27.
McDEVITT, Kelly and Butch: Orph., Altoona, Pa., 11-13; Orph., Johnstown, 14-16; Orph., Altoona, 18-20; Orph., Johnstown, 21-23.
McDEVITT, Kelly and Lucy: Orph., Frisco; Orph., Oakland, 18-20.
McFARLAND, Marie and Mae: Cornelia, N.Y.C., 18-20.
McGINNIS Brothers: Poli's, Springfield, 18-20.
McKAY, Wynne: Shea's, Toronto; Keith's, Phila., 18-20.
McMAHON, Diamond and Chaplow: Sherman Grand, Calgary, 18, 14; Empire, Edmonton, 15, 16; Palace, Chgo., 18-20.
McMILLAN, Violet: Orph., Oakland; Orph., Salt Lake City, 18-20.
McRAE and Clegg: Orph., Frisco.
MELBA, Famous: Victoria, N. Y.C.
MELNOTTE and Hanlon: Victoria, N.Y.C.
MELROSE Twins: Colonial, N.Y.C.
MELVILLE, Sorl: Palace, Chgo.
MELVILLE, Eleanor, and Hanlon: Victoria, N.Y.C.
MERCEDES: Maj., Milwaukee.

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FINEST IN THE WORLD
and
10—ALL STAR ACTS—10

CROMWELLS OPEN IN ENGLAND

The Juggling Cromwells opened on the Moss tour at Stockport on Monday at the Empire, Leeds. They will shortly be seen at the London Hippodrome.

The Cromwells recently completed a two-year tour of the Orpheum, Keith and Interstate houses.

MLLE. KYASHT IN LONDON HALLS

Lydia Kyasht, recently at the Winter Garden, will open at one of the leading London halls shortly.

Miss Kyasht has completely recovered from her attack of typhoid fever.

BICYCLIST AT ALHAMBRA

Frank Wilson, the bicyclist, changed his act at the Palace Theater on last Wednesday morning.

Wilson, who is well known abroad, was immediately booked for this week's bill at the Alhambra. F. W. Stoker is directing his bookings.

ORTH GOING TO EUROPE

Frank Orth, of Mack and Orth, will sail on May 20 on *La Provence*.

Mr. Orth is making the trip for pleasure. He will return on July 4 for a tour of the Keith houses.

IN THE VAUDEVILLE SPOTLIGHT

Hall, Chicago.

NELLA McCOY.
Soon to Enter the Varieties.

"I will name the man who brings me two seats as keys to my cycle next week," said Mlle. Nitchie, "and I will make personal individual fashion the opera hat to grow them.

Unquestionably one the greatest asset of music hall artists the successful personal hats, during the past twelve months, has been the opera hat. Some leaders in the movement of the music hall profession in the direction of the opera hat declare that by the early part of the year that novelty, now "regarded a bit to pervous for, and followed that stand like worse of crush which we have still with us.—W. H. Clear-ay in the London *Performer*.

THE NEW RAILROAD FOR HAVE VARIETY CIRCUIT will include the following cities by Oct. 1, if all goes well: Columbus, Cleveland, Akron, Youngstown, Sharon, Meadville, Mansfield, Sandusky, Toledo, and other locations with Chicago, Detroit and other locations still to be decided upon. The plans for the new line are now being worked out and the world vaudeville circuit is strong considered.

Herbert Lorraine and Nellie Dunegan, who were cast to make a comparison the opening bill of the New Hippodrome and Sherlock Ed. Hurt Cleveland left Monday for Cairo on April 11 after playing six weeks at Columbo, Calcutta and Bombay. Mr. Horrocks reports that the new venture is a sure winner, and not only all the Europeans patronize the new variety show, but many of the wealthy natives.

The business at Colombo, Calcutta, and Bombay was capacity at every performance. Hugh McIntosh is now sending four to five acts regularly every week to Colombo, where they open, change to Calcutta by rail, and return to Bombay. At Colombo the acts are playing the Tower Theater, at Calcutta the Empire Theater and at Bombay the Royal. A new house is being built in Colombo called the Coliseum, which will be ready about the Coliseum, which will be ready on Oct. 1. It was first arranged to play one or two shows over at this time of the year, and if they were successful to establish a regular season in October.

However the success of the Hyrandes and Dangerfield show proved to the promoters that Indian could patronize the vaudeville, and the Hippodrome, Bombay, will on April 27 open with a show that will stay there for the rest of October, to be followed by a show that will stay there for the rest of October, to be followed by a show that will stay there for the rest of October, to be followed by

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MOTION PICTURES

WITHDRAW PATHE FEATURE

Thursday Feature Withdrawn from General Film Programme—Edwin Emerson

The Pathe Company announces that the feature Thursday feature on the General Film programme will be withdrawn beginning the week of May 26. At the same time the Pathe Company announces that the arrangement made with the Pathe Company for the production of a Feature Film for the protection of Pathe features, on that the Universal programme will contain American-made as well as foreign features.

CANDLER THEATER OPENS

Photoplays at Premiere of House in Which George Kleine Is Interested

The Candler Theater, on West Forty-second Street, New York, opened to the public last Friday. This is one of the finest theaters yet constructed for motion picture purposes, and it is planned to feature George Kleine pictures exclusively. The premiere offering was Antony and Cleopatra, this being the first time the picture has been publicly exhibited in New York. George Kleine, Sol Bloom, and Sam Harris are the proprietors, while Sol Rosk, for a number of years traveling for Cohan and Harris, is the manager of the theater. The building is the very latest creation in artistic architecture, embodying an orchestra and car gallery, with a total seating capacity of 1,500 people. Gray and crushed fruit prevail, with the lighting so given a soft tone by means of reflected rays from metallized material. The marble lobby is beautiful with decorations. A sixteen-piece orchestra under the direction of Herman Pasner accompanies the picture, which is presented with two intermissions, the total entertainment lasting two hours and a quarter. Two performances a day are given. The prices are 50 and 25 cents. A special performance for invited guests, at which the elite of the theatrical field was present, was given the evening before the opening to the public.

WAR PICTURES OPEN

Mutual Views of Actual Fighting in Mexico Make Hit at Lyric

The Mutual Company's pictures of "The Battle of Torreon" and "The Life of Villa" opened at the Lyric Theater, West Forty-second Street, New York, last Saturday, and have proven every bit as popular as expected. The views give an excellent idea of the well organized army headed by General Villa, and the horrors of war as shown by the Mutual film impressed the spectators vividly.

The advance upon Torreon is shown in detail, and one of the most gruesome sights of the film is the burning of the bodies of dead soldiers after the battle. The excellent artillery equipment of the Villa army is shown in active work in the shelling of the Federals in the advance upon Torreon.

Following the views of actual fighting comes "The Life of General Villa," taken by arrangement with the rebel leader. This picture was taken under the direction of David W. Griffith by Christy Cabanne, and is an excellent drama, besides having historical value. The entire programme is two hours in length.

EXHIBITORS MEET

Appoint Committee to Act During Coming Convention and Exposition

At a meeting of the Motion Picture Exhibitors' Association, held in the Hotel Imperial last Wednesday evening, committees were chosen to act during the coming convention and exposition at Grand Central Palace. Samuel Trosper was in the chair, and speeches were made by W. Stephen Bush, Manager Rothapfel, of the Strand Theater; Frank J. Rembusch, and Irving L. Davis.

The officers of the committee follow: S. H. Trosper, chairman; Great W. Aaron, treasurer; Adolph Weiss, secretary.

REWARD FOR SANTSCHI

During a quiet little dinner last week at Los Angeles, William H. Kelly was the host and Thomas Santschi the guest. It was a very little basket affair, but big enough to make it notable, for before the feast ended Pop Kelly, in behalf of Selig carefully packed Thomas Santschi a great black ribbon which was graced with the words "Secret Service Badge." Dangling from the gold outline of which hung in the dazzling coherence forty-two diamonds, was correctly depicted the connection of Thomas Santschi's fifth year with the Selig Polyscope Company, and a similar line of honors will be presented to other members of the cast of the picture with this corporation. The director also will receive brooches of similar design.

SCREENERS AT EXPOSITION

At the monthly meeting of the Board of Governors of the Motion Picture Exhibitors' Association, held in the Hotel Imperial last Wednesday evening, committees were chosen to act during the coming convention and exposition at Grand Central Palace. Samuel Trosper was in the chair, and speeches were made by W. Stephen Bush, Manager Rothapfel, of the Strand Theater; Frank J. Rembusch, and Irving L. Davis.

The officers of the committee follow: S. H. Trosper, chairman; Great W. Aaron, treasurer; Adolph Weiss, secretary.

KATTERJOHN A FREE LANCE

It is reported that Monte Katterjohn, who recently came on from Knoxville, Tenn., to take charge of the Universal scenario department, has resigned from that company. Katterjohn's plans for the future have not yet been announced.

COLONEL CODY AT SANTA BARBARA

Buffalo Bill was a visitor recently to the American studio at Santa Barbara and spent the afternoon chatting over conditions in Wyoming with Manager Ayres, who was a crony of Colonel Cody back in the ranching days.

REEL FELLOWS' BENEFIT

Chicago Film Organization Planning for Monster Benefit in Near Future

CHICAGO (Special)—Plans for the monster benefit of the Reel Fellows' Club, the recently formed organization of Chicago film men are complete, and it is expected that when consummated the new club will be found to have membership entirely original under way.

New members continue to be added to the ranks. Both Claire Beery, of the Mutual Corporation; George K. Cox, of the Advance Motion Picture Company, and William Gray were admitted at the last meeting.

The duties of an usher in the club's organization, which consists of Ed. Gaylor, Ed. Hicky, and H. Sawyer.

TO THE COAST FOR "VITA"

David McFadyen and his wife left the Vitagraph Brooklyn studio last week to a member state probable endeavor on what is expected to be a big screen country to the Vitagraph Western studio. McFadyen was given a gala send-off from Brooklyn, and after a call at the Vitagraph studios in our country, he carried a letter from Mayor our country, he carried a letter from Mayor Mitchel, of New York, to the Mayor of San Francisco.

ALLAN DWAN TO FAMOUS PLAYERS

Allan Dwan, who has been director for the Universal Company for some time, has severed his connection with that company and has come East to take up duties of director with the Famous Players Film Company. Pauline Bush, who has been appearing in the leads with Allan Dwan's Universal Company, will remain with that organization.

LEHRMAN OUT OF STERLING COMPANY

The Sterling Company, formerly composed of Ford Sterling, Fred Balshofer and H. Pathe Lehrman, is now a duo, Lehrman having sold his interest in the company to Sterling and Balshofer. The company was formed recently on the departure of Sterling and Lehrman from the Keystone to the Universal ranks.

FIELDING IN COLORADO

Romaine Fielding, the Lubin author and producer, is at present in Colorado Springs, Colo., where he will make his headquarters for six months or more. Mr. Fielding will open a studio in Colorado Springs and also in the famous Garden of the Gods and Glen Eyrie for open-air work.

CARNEY LEAVES UNIVERSAL

Universal Ike is once more just plain Alkali Ike. Augustus Carney, the original of that title, has left the ranks of the Universal Company, which only a short while ago bestowed on him a new name. No reasons have yet been received as to Carney's future plans.

CHANGE VITAGRAPH BILL

"Captain Alvarez" Succeeds "Mr. Barnes"—New Comedy Also Coming

Commencing with the matinee next Monday a new feature will be seen at the Vitagraph Theater, Captain Alvarez, a story of [illegible] from the romantic South, by J. S. Hoffman, will be seen at the [illegible] matinee. Mr. Hoffman is the author of [illegible] "Captain Alvarez" is a story [illegible] with unexpected thrills that are [illegible] Western Company, the scenes being laid in Southern California.

Another feature comedy will also be seen at the house with the change of bill, a new comedy and a new [illegible] Arthur Stewart, Leslie Lee, and Rose Lapham.

Last week the Vitagraph Theater offered on the already strong bill a variety of high class pictures, including Colonial Dames, [illegible] entertaining for two weeks to [illegible] The pictures made an unusually [illegible] and other views of the [illegible] were in preparation with the permission of the Vitagraph Theater as that is they will [illegible]

BLACKWELL IN "SPITFIRE"

Star to Be Presented in Four-Part Version of Pinero Play by Famous Players

Carlyle Blackwell is becoming a real New Yorker, being kept at work at the Famous Players-Gotham studio on a series of [illegible] productions. The screen star will [illegible] his initial bow in Famous Players [illegible] "Spitfire," by Sidney Pinero. Some of the [illegible] are at present shooting scenes [illegible] Manhattan. "Spitfire" is a society drama, telling the adventures and love affairs of a young American, who is possessed of a valuable estate in England and his struggles to [illegible] the villains. Blackwell will be cast as Marston, the young American.

NEW ECLECTIC OFFICES

Philadelphia and Portland, Ore., Among New Additions to Eclectic List

The list of Eclectic exchanges which is serving by means of [illegible] has been [illegible] added to by the opening of [illegible] manager of that new exchange is [illegible] who, which is located at 1103 [illegible] The Portland, Ore., office is [illegible] Harvey Henry, who is under the [illegible] ment of Allen Ayres.

An additional branch has also been opened at Fort Orleans Ld., under the [illegible] agement of A. Rigal. The branch is located at 910 Gravier Street.

RELEASE "WOMAN'S TRIUMPH"

"A Woman's Triumph," adapted from Sir Walter Scott's "Heart of Midlothian," was released by the Famous Players Company May 15. The picture was directed by J. Searle Dawley, and the Famous Players Stock company, headed by Laura Sawyer, appears.

A TRIO OF FORTHCOMING TWO-REEL FEATURE PRODUCTIONS.

Baby Lillian Wade in "The Baby Spy," Selig, Released May 26.

Anna Schaefer in "Johanna, the Barbarian," Vitagraph, May 19.

Irene Hunt and Courtenay Foote in "Golden Trees," Eclectic, May 16.

COMMENT AND SUGGESTION

Photo by Gould and Marsden.
OCTAVIA HANDWORTH.
Leads with Excelsior Film Co.

PRESIDENT NEFF, of the Motion Picture Exhibitors' League, according to report from the recent New York State Convention, now opposes local and State censorship, but is in favor of national supervision of the motion picture. Always providing that President Neff has not been misquoted, we would like to see the League head explain to Ohio exhibitors the reasons for this suddenly developed opposition to the form of censorship which he fought so hard to saddle upon the Buckeye State. Why the change of mind when the pet system has not yet received a trial further than the appointment of the members of the board, or were the appointments sufficient to change the right and wrong of the principal of State censorship? Should we secure national censorship, have we any assurance, Mr. Neff, that this will be permanently satisfactory should the choice of censors not coincide with your views? What next—a world-wide censorship? But then, perhaps, the correspondents have misquoted the League president, and he still pins his faith to Ohio's board.

* * * *

Illinois exhibitors at a recent convention threw a few sly pebbles at Major Funkhouser, and expressed themselves as in favor of State censorship. Is this the usual course, from local to State, to national censorship?

* * * *

THE feature that can overcome the handicaps placed in its path in many of the small time vaudeville houses is assuredly a wonderful picture. The spectator who, after sitting through four or five acts of vaudeville, can really get enthused over a five-reel picture, is, to say the least, an ideal spectator. But his sufferings are small compared to those of the patron of the theater which gives you a reel or two of the feature, then a vaudeville act, with another installment of the picture following. Then perhaps the chances are that you did not get in the theater at the proper time and you start to view the picture at reel two or three, then wait to see the show clear around in order to find what all the action was about. Of course the picture does not suffer from these pleasant conditions, no, of course not. Personally, we have witnessed pictures under these conditions, which, when reviewed brought forth the height of praise, and we have been led to wonder why on earth we had previously thought the picture so good.

* * * *

One cannot blame the manufacturer or distributor for seeking to sell his picture and for not splitting hairs as to where the picture will be exhibited. But, with the formation of the many circuits of theaters whose pictures will be routed from New York across the country much as stage plays are now, it would perhaps be well worth the cost for the men supplying the pictures to keep a supervisory eye on the manner in which it is exhibited. A capable man traveling with each picture, or inspectors who would make frequent trips over the circuit, would do much to make the companies' pictures successful where failure through ignorance was otherwise certain. The exhibitor who would complain that business was poor, the pictures no good, when the trouble really lay with his advertising, his house or his method of projection, would be saved as a prosperous film man instead of becoming a disgruntled, grumbling failure.

* * * *

Indeed, it is surprising that the manufacturers, or at least, the different programmes, have not in the past shown a stronger desire to aid the exhibitor. Publicity aids are of late multitudinous; a few companies give advice on the musical accompaniment for their pictures, but there is little energetic, constructive effort made to aid an exhibitor to adopt the right methods. Of course, retired butchers and peanut venders should not attempt to become showmen overnight, but they are attempting it, and the effort to save them from an early suicide might be worth while.

* * * *

SOME interesting figures are given in a report just issued by the Bureau of Commerce at Washington concerning the movement of picture films from the United States. The figures show that the steady increase in amount of exports of United States film noted for years past, excluding the year 1913 which dropped from the high mark set in 1912, has not only continued, but the rate of increase has shown a surprising jump. The total of exports for March, the last month for which figures are available, are given as 23,000,000 linear feet, against 3,000,000 in the same month of the preceding year. The exports during the nine months ending in March aggregated 146,000,000 linear feet, nearly four times the amount exported during the corresponding period of 1913, and treble that of the former high record year, 1912. The report estimates that a continuation of the exports for the balance of the year at the same level as those of the first nine months would bring the total of the fiscal year up to 195,000,000 linear feet.

* * * *

The Department's report shows that the prices of motion picture film are steadily falling. In March, 1912, the average export price was a little less than ten cents per linear foot, and in March of the present year a little more than three and a half cents. These are the prices for exposed film, but unexposed film has also dropped, going from twelve cents per foot to three cents. Formerly most of the film was exposed before exportation. Now about four-fifths of the entire quantity exported consists of unexposed film available for use in foreign countries. In dollars and cents the growth of the United States exports of motion picture film are from $4,000,000 in the fiscal year of 1913 to $7,000,000 this year. France is another country making rapid advances. In 1911 France exported $1,706,000 in this class of goods, in 1912 $3,666,000, and in 1913, $6,408,000.

* * * *

In analyzing the various totals the Department finds that our exports are chiefly absorbed by England,

WILLIAM GARWOOD AND VIVIAN RICH,
In "The Lost Sermon," Flying A.

Photo by Brunel.
SHANNON FIFE.
Of the Lubin Photoplaywright Staff.

which, excluding Australia and Canada, takes about nine-tenths of the total. Canada follows closely on the mother country as a customer of ours, with Australia third. Other larger buyers of American film are, Cuba, France, Japan, Argentina, Brazil, China, and the Philippine Islands. As the figures for imports of motion picture film into this country, given out a few months ago, were just as startling, it may be readily seen what a large proportion of the commerce of the world is now formed by the shipments of film.

* * * *

"CABIRIA," aside from its undoubted artistic worth, means much to the picture art. There are many lesser lights in the fields of literature than Gabrielle D'Annunzio who would have smiled superciliously at the thought of giving to the picture screen an original conception. That a man from the nation of artists should be the first to give the work of his imagination to the screen before either of the older forms of art, the drama or letters, is certainly an omen of no little importance. THE FILM MAN.

BRIEFS OF BIOGRAPHY

SHANNON FIFE, of the Lubin scenario staff, although the youngest member, is one of the oldest in point of service. He is also completing a course at the University of Pennsylvania, and in the past seven months forty-five of his stories have been released under the Liberty Bell trademark. Fife's picturesque career carries him from a ranch near Las Vegas, Mexico, seven years ago, through a half score of vocations to finally wind up in newspaper work, from which the next step was the Lubin photoplaywright staff. Fife's best bet is writing scenarios around locations and characters, having supplied the material for Director Barry O'Neil, while he was taking pictures on the seacoast of Maine last Summer, and a number of the photoplays produced by Colonel Joseph Smiley, in which Smiley and Justina Huff played the leading roles; also provided Arthur Johnson with a number of Johnsonesque stories, as well as for Director John E. Ince and other Lubin producers.

VIVIAN RICH was born on the high seas in May, 1895, says the biography in our records, so figure it out yourself, 1895 to 1900 is 5, plus 14 is —. Miss Rich grew up in Philadelphia, but received her education in New York and Boston. She entered the theatrical profession as a child, playing boy parts. For the last three years she has been in motion picture work, and now makes her home in pretty Santa Barbara with the "Flying A" forces.

WILLIAM GARWOOD is a newcomer to the "Flying A" ranks, but his appearance in Majestic pictures has made him familiar to followers of Mutual subjects. Garwood's debut with the American Company was made in "Beyond the City." Garwood's principal diversion is farming and his pet hobby onion farming.

GOSSIP OF THE STUDIOS

THE SELIG ZOO, at Los Angeles, Cal., has become a popular visiting point with the millionaire colony of Pasadena. Kathlyn Williams, the heroine of "The Adventures of Kathlyn," recently gave a jungle dinner at the Zoo in Eastlake Park, and the group of guests pictured represents a capitalization of over $14,000,000. The young lady at the left is Marjorie Dyer, of New York city. Others in the group are Yvonne De Ojeda and Nadine De Ojeda, of Pasadena. The young lady at the left of Miss Williams, who appears in her Amazonian costume, is Gloriina Green, daughter of the famous Colonel Green, of California and Mexico.

Edwin Augustus will probably locate his

KATHLYN WILLIAMS AND DISTINGUISHED VISITORS TO THE SELIG PACIFIC COAST STUDIO.

feature film company on a large plot of ground near Pasadena in the near future if negotiations now under way go through. A studio will be built on the property. August is at present producing "The Hoosier Schoolmaster," with the scenes laid around the Selig Circus, which he has the exclusive right to film. This picture will be in three reels.

HARRY POLLARD has been busy of late at the Beauty studios in Santa Barbara, making up for the bad weather. Between producing and leads Pollard is a busy man. He has just completed "Her Heritage" with a great part for Margarita Fischer; "The Wooing of Peggy," a rural drama, and a comedy, "Jane the Justice."

D. F. WHITCOMB is now writing and revising photoplays for Frank Montgomery, of the Kalem Company.

LITTLE KATHIE FISCHER, niece of Margarita Fischer, of "American Beauty" fame, will join the Santa Barbara Decoration Day parade. Father Villa has given her permission to march with the boys' band, carrying a sabre.

JOHN B. INCE, of the Lubin Company, has just completed a melodramatic photodrama dealing with eugenic marriage. It also contains a number of realistic fire scenes in which a completely furnished two-story house is burned to the ground.

ACTIVITIES HAVE multiplied at the Selig Zoo in Los Angeles, since the coming of W. N. Selig, with a trunkful of plans. One of the big plans is to make the Selig Zoo a big feature next year to entertain the guests of puma fur, sixteen miniature leopard meowers, and a pair of miniature tiger growlers, two baby elephants frisk about, while two giraffes are looking up into the world, but expect much greater length of neck and sweep of vision within the next few years when they obtain their growth. Then there are sacred calves, a bunch of burros of tender age, an infant water buffalo, a pair of shrinking little white deer; so that "baby" day at the Selig Zoo will be a ribbon winner in vast variety.

GEORGE GEBHART, who produced Pathe Western pictures for two years, has been added to the directing staff of the Rame Films, Incorporated. Mr. Gebhart is a pioneer actor and producer, beginning his motion picture career at the old Biograph studio, and was with Kessel and Baumann when they started the Bison Company.

GEORGE TERWILLIGER, Lubin director now in Florida, last week burned the yacht *Cossitte* to the water's edge in the making of a thriller for a coming release. It was some job, as, despite the fact that the timbers had been well soaked with oil, the flames refused to scamper about as a picture director would like. But the desired result was finally secured and the climax reached when a dynamite charge was exploded, sending the hull to the bottom.

RON VIGNOLA, Kalem director, visited his parents at Albany, N. Y., last week and received a warm reception from his home town friends. Also the newspapers took advantage of the opportunity to praise the successful Albanian.

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FLYING "A" FEATURE FILMS

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"Jane, The Justice"
A Farce Drama, featuring MARGARITA FISCHER.
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A thrilling Western Drama, replete with spectacular scenes of cowboy sports in large hippodrome.
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Featuring WM. GARWOOD and VIVIAN RICH in a gripping story of a fight for love and principle—"The Lost Sermon."
One, Three and Six Sheet Lithos.
Release Monday May 25th, 1914

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"MADAME COQUETTE"—4 Reel Drama		Thursday, May 14th
"THE SIGNAL"—Drama		Friday, May 15th
"HE SAID HE COULD ACT"—Comedy		Saturday, May 16th
"HE WON A RANCH"—Comedy	Split Reel	Tuesday, May 19th
"HER HORRID HONEYMOON"—Comedy		

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NEW ED-AU MEMBERS

Many Newcomers in Authors' Organization—No Change in Constitution

The regular monthly meeting of The Ed-Au Club was held Saturday evening, May 2, with Editor C. B. Hoadley presiding as president for the first time.

There was an unusually large attendance, and heated arguments and discussions were the order of the day; Messrs. B. P. Schulberg and others having considerable to say regarding the status of the author as concerns the motion picture. It was the consensus of opinion that the author is still looked upon as a negligible quantity with the film producers.

The topic of whether or not the scenario author is entitled to the right of enlarging on his story when the editorial department believes it will make more than a one-reel subject; also whether or not the author is entitled to a two-reel price, although the submitted scenario was prepared for a one-reel picture and found sufficiently meaty to go to two reels, were discussed. A majority of the members were of the opinion that everything depends upon the idea, and what can be made from the idea; further, that the author has the right to accept or refuse any offer made by any film company, and if he accepts the lesser sum it is strictly his own business.

An effort was made to amend the constitution of the club and rename the organization. This was defeated by a vote of seventeen to four.

The following persons were admitted to membership: Frederick Robert Sullivan, Thanhouser, author-director; Ralph D. Stoddard, author, Cleveland, Ohio; A. W. Thomas, editor of the *Photoplay Magazine*, Chicago; Phil Lonergan, of the Thanhouser Company; Harry O. Hoyt, author, Minneapolis, Minn.; Edwin R. Cobbs, Ill Capitan Ranch, Dexter, New Mexico; Mabelle Hatton Justice, author, Chicago, and Perry N. Vekroff, editor *Kinemacolor*.

Those present were as follows: Katherine Carr, North American Film Company; Henry Albert Phillips, Arthur Leeds, E. V. Durgent, John W. Kellette, Raymond L. Schrock, Jack Clark, Gauntier Players; Edwin M. La Roche, Gene Gauntier, Gauntier Players; James B. Poland, Mary R. Rearden, Jr., E. M. Wicks, Mary Louise Fardon, Jr., Isabel M. Reynolds, James Carroll, Jr., Isabel M. Reynolds, Vitagraph Company; Edward J. Montague, Vitagraph Company; A. Van Buren Powell, Colonial; Benjamin Hampton, Famous Players; Perry N. Vekroff, *Kinemacolor*; C. B. Hoadley, Klaw and Erlanger, Biograph; Monte M. Katterjohn, Universal, and Bert Adler, manager of Publicity of Thanhouser.

The next meeting of the Ed-Au Club will be held on Saturday, June 6, at the same place of meeting.

PAN-AMERICAN ACTIVITY

Representative Going Abroad—Latin-American Representation Secured

A representative of the Pan-American Company has sailed for London and the Continent, and while abroad will dispose of the foreign rights to a number of the features controlled by the Pan-American Company. He will also be authorized to purchase features for this country and Canada to be released by the Pan-American Company.

The Pan-American Company has arranged for representation in Panama, Costa Rica, and Buenos Ayres, and are securing control of pictures that will appeal especially to Central and South American tastes.

BAN SUNDAY SHOWS

Albany Mayor Signs New Ordinance Closing Theaters on Sundays

ALBANY (*Special*).—Mayor Stevens has signed the ordinance of Alderman Visscher, passed by the City Council last week, prohibiting the opening of motion picture houses, theaters and other places of amusement on Sundays. All motion picture theater licenses had to be renewed May 1, and the new blanks contain a provision making the opening of the house on Sundays a cause for a forfeiture of the license.

G. W. HASSRICK.

SEIZE COPY OF "BLACK TRIANGLE"

United States marshals, acting in the interests of the Films Lloyds, Inc., seized a copy of "The Black Triangle," the five-reel detective photoplay, in the offices of the Film Traders of America, at No. 1482 Broadway, on May 4. The film now lies impounded in the marshal's office awaiting court action.

Copyright on this film was obtained at Washington some weeks ago. Charles Abrams, representing the Films Lloyds, Inc., says that all exchange men and exhibitors in renting or exhibiting the film will be fully protected.

Mr. Abrams, fighting for the protection of what he terms "the best detective photoplay ever put on the market," is vehement in his declaration that he and his associates will make a determined stand, and, if necessary, will carry the matter of pirating of rights to the Supreme Court of the United States.

STANLEY TWIST RETURNING

Stanley Twist cables from Australia that he will soon arrive in the United States with some very good pictures and very desirable contracts. He will return by way of San Francisco and visit his mother and friends on the Pacific Coast.

WITH THE FILM MEN

Sykes, *Chicago.*

R. R. NEHLS,
American Film Co.

This is R. R. Nehls, one of the oldest as well as the most important members of the film business in Chicago. Mr. Nehls is general manager of the American Film Company, which means that he is virtually the head of the concern in Chicago, as President S. S. Hutchinson spends the greater part of his time on the Coast. He is also president of the Reel Fellows Club and a member of the Chicago Association of Commerce. When I wrote him for his photograph I had expected to see him without his mustache, as rumor had it he had shaved it off, but either "Dick" is too modest to sit for a new picture or some one has been stringing me.

That self-constituted body, the National (sic!) Board of Censors, is becoming more of a joke every day and at the same time causing the establishment of local censor boards throughout the country—the very thing they were created to prevent. Only a few weeks ago at one of their sittings ("they" were two beardless boys and a young woman), they ordered a piece cut out of a comedy picture because, forsooth, a pair of corsets and some woman's lingerie were shown, and yet their O. K. is on the disgusting picture, which is being shown at one of the New York theaters! Revolvers are not allowed to be drawn, but under the guise of "teaching a young woman what she should know," it is permissible to show a girl being taken to a house of assignation! In the name of reason why don't the manufacturers who are paying this body put a competent set of men with some grown-up ideas in charge instead of these young dreamers full of sociological and eugenic nonsense, whose sensibilities are shocked by the exposure of a leg above the shoe top, but who can see nothing in the disgusting exploitation of young womanhood because it is labeled by the sordid manufacturer as "Educational"?

Well, business came with such a rush at the last moment last week that they crowded me out, and I was tickled to death, for we had "some" advertising copy. This week you will notice that we are carrying fifty-two pages, to take care of our advertisers—almost as big a motion picture section as the total space in some of our regular trade journals. These advertisers are not here because we have the handsomest theatrical and motion picture journal in the country, but because they are getting results, and they know it. Better join them and get some of the cream of the business.

The Allen Brothers, J. and J. J., who handle the Famous Players and Universal programme in Canada, are in town. A short talk with "J." brings out the fact that business conditions in Canada are very bad, mostly due to the bursting of the real estate speculation bubble, and that the picture business has suffered somewhat in consequence.

Redolent with the breezes of the Gulf of Mexico and brown as a berry, Frank Tichenor, the big boy in the Photoplay Productions Company, arrived in New York, Saturday. Frank brought some of the negative of "The Littliest Rebel" with him, and it is great. The picture should be one of our best American productions, for "Tich" says: "If it isn't absolutely all right, we will write off about $20,000 to the loss account and throw the picture in the scrap heap."

George Proctor, who is now doing publicity for the Mutual Film Corporation, leaves on Saturday to take charge of the advertising and publicity of the Popular Plays and Players Company. George is a Yale graduate and a newspaper man of broad training, and was at one time editor of the motion picture section of the *Morning Telegraph*. He is a member of the Screen Club, and has a host of friends there who wish him every success.

Carlo Chamingo, of the Itala Film Company, arrived here from Europe last week, bringing with him the first copy of the wonderful Itala picture, "Cabiria." Negotiations are now under way for a Broadway house in which to show the picture.

That far away look on "Babe" Farnham's rotund countenance is caused by visions of Farnham Castle, Farnham Wells, England, supposed to have been the home of his progenitors. Joe has some very fine photographs of the place and is already trying to rent it to Augustus Thomas to take the next All-Star picture.

Seeing Harry Carey back at City Island recalls the days when we didn't take life quite so seriously and camped near him near City Island. Carey had an island in Long Island Sound which was nothing but rocks, and contained just about room for the hut in which he lived for several Summers with only a wolf for a companion. Those were the happy days, Harry!

There are great signs of activity in the marine department of the New York Motion Picture, for "Ad" Kessel's sixty-foot yacht, *Oreon*, is being put in commission, and is expected to take the water this week. The yacht is being entirely refitted, as all her furnishings were destroyed in the fire which wiped out the Benedenhurst Yacht Club last Winter.

P. J. B.

CAPITAL FILM ORGANIZATION

WASHINGTON (*Special*).—A banquet of many local exhibitors and exchange men held here last week has resulted in the formation of the Exhibitors' and Exchangemen's Social Club. Among the members are: A. H. Dresser, Harry Crandall, Joseph Morgan, M. Davis, John J. Parrotte, F. Brickner, D. O'Brien, T. H. Moore, F. Coleman, J. E. Moore, W. Moore, T. M. Eastwood, Charles Plunkett, J. Anderson, A. Greenberg, S. J. Mayer, J. L. Yates, W. Harris, E. Frazier, A. C. Joy, D. Holland, H. Dorris, E. Frazier, A. C. Joy, D. Holland, H. Dorris, Ira J. La Motte, D. Shipgeman, W. P. Dell, Ira J. La Motte, D. Shipgeman, W. P. Dell, Ira J. La Motte, D. Shipgeman, W. P. Herbst, M. Stein, F. Glasser, F. Stein, H. Herbst, M. Stein, F. Glasser, F. Stein, H. Osborne, C. L. Linz, G. Barrett, D. Goldsmith, A. J. Bachrach, M. Robb, D. Irvin, F. Alvine, L. Malinsky, W. Gain, H. Wolf, S. Fiar, L. Hagie, M. Herrman, M. Weiser, J. Healy, F. Painter, F. A. Clark, G. Smiley, B. W. Weinblatt, Louis Glaser, and D. Myers.

USING CANON CITY STUDIO

The Rocky Mountain Film Company has recently entered into a contract with the Colorado Motion Picture Company, whereby the use of the latter's plant at Canon City will be had for filing features under the Rocky Mountain brand and released through the Pan-American Company. The recent strike troubles as interfered with the original location selected by the Rocky Mountain Company that this quick change was made necessary. The camera man succeeded in getting many of the stirring scenes of the trouble between the strikers and the mine guards which will be worked into dramas in the near future.

ELECTRICAL TALKIES OPEN

The Webb Electrical Talking Pictures were given their first public performances at the Fulton Theater last week. The synchronized pictures give a two-hour performance, divided between an hour of vaudeville and an hour of opera. A four-weeks' engagement is planned at the Fulton Theater, after which the pictures will be seen throughout the country.

CUMMINGS RETURN TO MUTUAL

The first picture in which Irving Cummings will be seen in under the Thanhouser brand is "Out of the Shadows." In it Mr. Cummings will, by means of trick photography, appear on the screen as two persons at the same time. He will impersonate seven characters including Julius Cæsar, Richelieu, and other noted men of history.

DAWLEY'S NEW IDEA

Famous Players Director Plans to Become Free Lance Producer and Scenario Writer

J. Searle Dawley, one of the most experienced motion picture directors in America, has resigned from the Famous Players Company, the resignation to take effect next Saturday. Mr. Dawley leaves with the best of feelings for the Famous Players' Company and that organization expresses deep regret at his departure.

Mr. Dawley's plans for the future are explained in a brief speech which he made at the recent dance to Messrs. Porter and Ford on their departure for Europe. After President Baker had said that "We hope Mr. Dawley will change his mind and stay with us, at any rate, his desk will always be open to him and we want him to regard the Famous Players as his home," Mr. Dawley responded:

"I have the kindliest feelings in the world for the Famous Players Company, and if I intended to continue working for any employer other than myself that other employer would certainly be the Famous Players Company. I am leaving it now only because I feel that after seven years of hard, nerve-racking work without a single day's vacation, I am in need of a good solid rest. After I have recuperated a bit it is my purpose to establish headquarters [illegible]—or, as you might term it, free lance directing and scenario writing. I want to be free to take up only such productions as especially appeal to me and which I think peculiarly suited to my own individual method of production. In this way I will be sure of getting unusual results and of making each subject a masterpiece.

"[illegible] many other beneficial opportunities. The day is past when anybody and everybody could turn out scenarios at twenty dollars apiece and get by. The time has come when the scenario is the most important part of the whole process. The picture has to win not only by the strength of its story, but by a skillful and logical construction of the play. And as motion picture direction differs essentially from the usual direction of a spoken drama, the work of directing of a spoken drama, the work of preparing a manuscript for screen presentation should be done by one who understands practical motion picture directing as well as playwriting and dramatic construction.

"It is high time that the powers in the producing end of this giant industry came to a realization of this important fact and began to make it possible for able men to take up scenario writing as a serious profession by offering prices that would make such work worth while. There is not one big feature in every ten now on the market in which the story is clearly told or the situations coherently arranged. The Famous Players' Company, I am happy to say, has always paid a good commercial price for its scripts and has sought the best writers in the game, and this I believe has been one of the most important factors in the wonderful success of the company. I hope other manufacturers will soon wake up to the true situation, for if they do not there will be a disastrous crash in the feature film market."

Mr. Dawley has been with the Famous Players' Company since last July and has handled over a score of famous stage and screen stars. Previous to his connection with the Famous Players' Company, Mr. Dawley was for six years with the Edison Company, during which time he wrote over 150 original scenarios and produced upward of three hundred pictures.

"THE CHRISTIAN" AT HARRIS

The R. W. Lynch Enterprises will present "The Christian" at the Harris Theater, West Forty-second Street, commencing Saturday evening, May 16. This genuine Vitagraph-Lubbin production of Hall Caine's famous novel and play is in eight parts, with more than five hundred scenes. Not the least enjoyable feature of it all is the appropriate musical accompaniment which follows the picture closely and faithfully. Prices for the matinee will be 25 and 50 cents. Evening prices will be from 25 cents to $1.

TO STAR ADA LEWIS

Ada Lewis, character lead of the Richstre's "Flying A" company, will be starred in the "Helen-Katrina" series now under way. The first release date of these subjects has not yet been selected, but will be announced shortly.

"THE AWAKENING OF MARY COOPER" is the title of a one-reel drama featuring Ethel Grandin, now being produced at the Imp New York studio. Ray Smallwood is directing the picture.

EDWIN F. COSS, formerly with Lubin under the direction of Romaine Fielding, has joined the Colorado Motion Picture Company forces at Canon City and is appearing opposite Josephine West. The players of the Colorado Company are having a hard time steering clear of the bullets flying in the fight between the striking miners and the mine guards.

CHARLOTTE BURTON, of the "Flying A" forces, will pitch the first ball at the initial game of the Pacific Coast Studio League when the season opens at Santa Barbara.

VIRGINIA PEARSON AND THURLOW BERGEN IN "THE STAIN," PATHE.
Director Frank Powell's Six-Reel Production of Stewart Hickey's Novel.

NEW PHOTOPLAY THEATERS

Two new motion picture theaters will soon open in Louisville, bringing that city's picture houses to an even half-hundred. The first to open will be the Star Theater, Fourth Avenue near Jefferson Street. Louis Pittman, one of the owners of the Majestic Theater, and Judge Allen Kinney, owner of the Casino, Orpheum, and Columbia picture theaters, will be the proprietors.

The other new Louisville theater is also on Fourth Avenue, between Walnut and Green streets. It has a seating capacity of 600 and is owned by a stock company of which M. Swito is the head.

Another picture theater of the better class has been added to Brooklyn's list by the opening of a new house at Sumner and Lexington avenues by the Sumner-Quincy Amusement Company. Julian Loeb is manager of the house, which seats 1,000 in the regular theater and 1,100 in the roof garden, which will be used for all the evening performances as soon as the weather permits.

The Mission is a new motion picture house on Fourth Avenue, between Pike and Union streets, Seattle, Wash. It has a seating capacity of 900. J. H. McCurdy is the manager.

H. A. Carney, a pioneer of the town of Fort George, N. C., is head of the Prince George Amusement Company, which will build a theater for motion pictures and vaudeville with seating accommodations for 500. The town is on the main line of the Grand Trunk Railway, 540 miles west of Edmonton.

A special programme of Blache pictures, furnished by the Blache Feature Service of Des Moines, will open Edward Lilly's new theater in Guthrie Center, Ia.

The Apollo, under the management of D. Rabinson, is a new Peoria, Ill., motion picture theater.

The Strand Theater, in Newark, N. J., is a recent newcomer. It seats 1,200, has an eight-piece orchestra, and uses the same programme as the Strand Theater in New York. George W. Rowland is president; C. L. Robinson, vice-president; Max Spiegel, treasurer, and Edward Spiegel, secretary of the owning company. This is the same group that is interested in the theater of the same name in New York. The house opened with "The Sea Wolf," a news review, a comedy, selections from the orchestra, and vocal numbers. The theater is tastefully finished inside, an orchestra and large balcony comprising the construction, and as a novelty a spraying fountain of Mary Garden perfume is installed in the lobby where all may dip their handkerchiefs. H. H. Gerstle and Jules Gerstle are the local managers. The theater is situated in the busiest section of downtown Newark.

The William Penn Theater, at Federal and Isabella streets, is Pittsburgh's newest photoplay house. It is under the management of Harry Davis and John P. Harris. "A Million Bid" was the opening attraction.

The Empire Theater, Albany, N. Y., will feature the film productions of the All-Star Company during the spring and Summer season. The house will be under the personal management of George W. Hertel.

"Goodness Gracious," the Vitagraph comedy hit, gave the new Garden Theater, Des Moines, an auspicious opening. An unusually good orchestra and a $10,000 pipe organ are features of the new house.

The Raphael, a new Washington, D. C., motion picture theater, is under the management of Joseph A. Hayden. It is at Ninth and O Streets, Northwest, and seats five hundred.

LETTERS AND QUESTIONS

Answered by the Film Man

RAPHAEL SUSSCARSON.—"The French Spy" was written by Hal Reid, directed by William Humphrey, and released by the Vitagraph Company June 17, 1912. The cast follows: The French spy, Mathilde, Edith Storey; Colonel Birnelli, James Young; the Arab chief, William Humphrey; Lorrain artist, William Shea; Mathilde's partner, Jean Tapley; Arab leader, Harry Morey. Myrtle Stedman was, at last reports, with the Selig Company. The best answer to the rumors concerning Mary Pickford leaving the Famous Players forces is the fact that the organization has now under way plans for a series of pictures featuring "Little Mary" that will probably eclipse anything the popular star has yet done. Miss Pickford is to take a trip abroad, appearing in plays treating of the different nationalities in which the scenes will be laid.

J. M. G.—The purposes of the Photoplay Authors' League recently organized on the Pacific Coast are stated by the secretary, Mary Edmund Jones, as follows:

To take every possible means of gaining recognition for the art of photoplay writing, and to gain better recognition for its authors.

To aid as far as possible in encouraging and developing a better grade of authorship for the photoplay.

To knit together in a compact, effective, and powerful organization of national and international scope the recognized photoplay authors.

To give its members and all other photoplay writers whatever protection the power of the League will enable it to secure.

To strive to gain for photoplay manuscripts the privilege of copyright registration without publication, as is extended to the manuscripts of dramatic and dramatico-musical compositions under the copyright laws of the United States at present.

To publish once a month a bulletin announcing new membership, reporting new laws and other matters accomplished for the benefit of its members and containing a complete forum for the exchange and dissemination of the experience and ideas of its members.

To give an opportunity of copyright protection until such time as new legislation is secured, through the medium of the bulletin in which the publication of photoplay synopsis and hence copyright shall be allowed upon payment of a small fee.

It is not the purpose of the League to be of any service in a social way, to regulate prices, to influence the sale of photoplay manuscripts, or to take any arbitrary or aggressive stand with manufacturers.

It is not the purpose of the League to establish a resident membership either in Los Angeles or elsewhere, or to hold meetings for the benefit of its resident members in any locality.

Active membership in the League may be had by photoplay authors who have ten produced photoplays to their credit as author. Associate membership consists of authors having sold one photoplay manuscript.

BOSTON.—Yes, John Ince, the Lubin director, is related to Thomas Ince, of the New York Motion Picture Company. John is a brother of Thomas, and also of Ralph Ince, of the Vitagraph Company.

THE FILM RECORD

FEATURES ON THE MARKET

General Film Company

The Fatal Wedding (Sin.-E. and E.). Three reels.
Classmates (Sin.-E. and E.). Three reels.
The American Soldier (Selig). Three reels.
Lamont and Hunter (Mutual). Three reels. May 14.
The Wolf (Lubin). Five reels.
The Queen of Grief (Melies). Five reels.
The Treasure of Abdar Rahman (Pathe). Four reels. June 15.
Sport and Travel in Central Africa (Pathe). Five reels. June 1.
Facing the Footlights (Pathe). Three reels. May 31.
A Struggle for Life (Pathe). Five reels.
The Gladiator (Kalem). Five reels.
Militant Suffragette (Pathe). Five parts.
Hardine's Heritage (Pathe). Three reels.
The Ghost (Pathe). Three reels.
Oliver Twist (Lubin). Three reels.
The Pawnbroker of Nice (Lubin). Five reels.
A Million Bid (Vitagraph). Five reels.
Lochinvar Courting (Vitagraph). Three reels.
The River Waif (Kalem). Five reels.
Wolfe; or, the Conquest of Quebec (Kalem). Five reels.
The Death Man at High Noon (Kalem). Three reels.
The Other Half of the Note (Kalem). Three reels.
Francis Marion (Kalem). Three reels.
Carmina (Pathe). Five reels.
A Confederate Coup (Kalem). Four reels.
The Fugitives (Kalem). Three reels.
The Night Riders of Yeverkaim (Vitagraph). Three reels.
Judith of Bethulia (Biograph). Four reels.
Lost in Mid-Ocean (Vitagraph). Three reels.
Through Fire to Fortune (Lubin). Five reels.
The Lion and the Mouse (Lubin). Six reels.
The Battle of Elchingen (Lubin). Four reels.
The Tribe Dance (Pathe). Four reels.

National Film Company

Battle of Verona.
Life of General Villa.
Jean the Bottler (New Majestic). Four reels.
Cardinal Richelieu's Ward (Thanhouser). Four reels.
The Battle of the Sexes (R. & M.). Four reels.
National War Pictures.
Across South America with Roosevelt.
The Gangsters of New York (R. & M.). Four reels.
Joseph in the Land of Egypt (Thanhouser). Four reels.
The Great Leap (R. & M.). Four reels.
Ben Bing (New Majestic). Three reels.

Universal Film Company

Neptune's Daughter. Seven reels.
Lucille Love (Serial).
Samson. Six reels.
The Spy. Four reels.
Washington at Valley Forge. Four reels.
Won in the Clouds. Three reels.
Merchant of Venice. Four reels.

Selectio

War is Hell. Four reels, May 1.
Jealousy. Four reels.
Loyalty. Five reels.
Perils of Pauline. Three reels. Serial.
Napoleon. Five reels.
The Reckoning. Four reels.

Equipment

The Opium Smugglers. Three reels.
The Staircase of Death.
At the Hour of Dawn. Three reels.
The Three Shadows. Three reels.
Pantomania.
The Water Mab. Three reels.

Famous Players Film Company

Queen's Evidence.
The Port of Missing Men.
The Grain. Four reels.
The Resurrection of David Corson. Four reels.
Tess of the Storm Country. Five reels.
Oliver. Four reels.
A Good Little Devil. Five reels.
The Pride of Jennico. Four reels.
Hearts Adrift. Four reels.

Marion Leonard Features

Judgment.
The Awakening of Dona Inella. Three reels.
The Rose of Tarascon. Three reels.

All Star Company

In Mizzoura. Five reels.
Paid in Full.
Checkers.
Soldiers of Fortune.

Lubin Exchange's Casky Feature Co.

The Master Mind. May 11.
Brewster's Millions. Five reels.
The Runner Man.

Life Photo Film Corporation

The Banker's Daughter.

Sicilian Photoplay Co.

Forgiven; or, The Jack of Diamonds. Six reels.

A. E. Sawyer, Inc.

The Lightning Conductor. Seven reels.

Vitagraph-Lubin Feature Company

The Christian. Controlled in New York State, exports. Concerning rod Kinds (Sant) by E. W. Lynch, 110 West Fortieth street, New York City.

Progressive Motion Picture Co.

The Master Craftsman. Five reels.

Italia Company

Cabiria. Ten reels.

Mohawk Company

Hearts of Oak. Five reels.

LICENSED FILM RELEASES

Monday, May 18.

(Ric.) The Father's Response. Dr.
(Edison) The Adventure of the Counterfeit Money. Fifth of Celavius, Amateur Detective, series. Com.
(Kalem) The Fringe on the Glove. Two parts. Dr.
(Pathe) Title not reported.
(Selig) The Adventures of Kathlyn. No. 11. The Forged Parchment. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 19.
(Vita.) Dorothy Dandridge's Militant. Com.

Tuesday, May 19.

(Eclipse) Mystery of the Post Mail. Two parts. Dr.
(Edison) The Light on the Wall. Fourth story of The Man Who Disappeared. Dr.
(Ess.) The Uneven Balance. Dr.
(Lubin) He Won a Bench. Com.
(Lubin) Her Horrid Honeymoon. Com.
(Melies) A Good Excuse. Com.
(Melies) Their First Quarrel. Com.
(Pathe) Max's Vacation. Com.
(Selig) A Ticket to Happiness. Com.-Dr.
(Vita.) Johanna the Barbarian. Two parts. Dr.

Wednesday, May 20.

(Edison) Scrambles's Love Affair. Com.-Dr.
(Kalem) Three Knaves and a Heathen Chinee. Com.
(Ess.) Actor Finger's Finish. Com.
(Kalem) The Sunshine and the Shadow. Two parts. Dr.
(Melies) Fifteen Years Later. Dr.
(Pathe) Pathe's Weekly, No. 37, 1914.
(Selig) Tangled Father's Lesson. Dr.
(Selig) A Korean Dance.
(Vita.) The Adventure of the Rival Undertakers. Com.

Thursday, May 21.

(Ric.) Romeo and Juliet. Com.
(Ric.) Percy the Lady Killer. Com.
(Ess.) A Mysterious Romance. Com. Dr.
(Pathe) A Leaf from the Past. Two parts. Dr.
(Melies) Like Father Like Son. Com.
(Selig) Actress and Chaperon. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 21.
(Vita.) Out in Stage Setting. Dr.

Friday, May 22.

(Edison) The Southerners. Three parts. Dr.
(Ess.) The Voice in the Wilderness. Two parts. Dr.
(Kalem) Tight Shoes. Com.
(Kalem) Latest Styles for Fall and Winter, 1914-15.
(Lubin) Lily's Lottery. Dr.
(Selig) Monk Hall Charges Not. Com.
(Selig) As Time Rolled on. Com.
(Vita.) Bunny's Small Affair. Com.

Saturday, May 23.

(Ric.) The Road to Paliadin. Dr.
(Edison) A Tight Squeeze. Sights of Daily of the Dallies, series. Dr.
(Ess.) The Fighting Head of the Hills. Dr.
(Kalem) The Conscience of the Vizcaya. Dr.
(Lubin) A Country Girl. Com.
(Melies) The Sacred Grain. Dr.
(Pathe) The Conquest of Cairo. Two parts. Dr.
(Selig) The Estrangement. Dr.
(Vita.) Bits of the Footlights. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, May 18.

(Imp) Brought to the Mark. Two parts. Dr.
(Powers) The Comet's Intrusion. Com.
(Victor) The Call Hard. Dr.

Tuesday, May 19.

(Crystal) The Dancing Queen. Com.
(Crystal) The Madness. Com.
(Gold Seal) Lucille Love, the Girl of Mystery. Series No. 2. Two parts. Dr.
(Universal Ike) Universal Ike is Pursuit of Biz. Com.

Wednesday, May 20.

(Rex) Animated Weekly, No. 115.
(Rex-Ali) Is a Persian Citizen. Two parts. Dr.
(Rex) Cool Vengeance. Dr.
(Rex) The Man Within. Dr.

Thursday, May 21.

(Frontier) Jeanette's Romance. Com.
(Imp) Love and a Lottery Ticket. Com.
(Imp) For Two Years. Dr.
(Powers) Redheads. Com.

Friday, May 22.

(Rex) Quiet Yes Makes Mad. Com.
(Victor) The Point of the Pen. Dr.
(Victor) The Price. Two parts. Dr.

Saturday, May 23.

(Frontier) The Sheriff's Story. Dr.
(L. Beam) The Triumph of Mind. Three parts. Dr.
(Joker) Mike Searches for His Long Lost Brother. Com.

MUTUAL FILM RELEASES

Monday, May 18.

(Amer.) Footprints of Hands. Two parts. Dr.
(Keystone) The Water Dog. Com.
(Reliance) Our Mutual Girl, No. 16.

Tuesday, May 19.

(Beauty) Courting of Prudence. Dr.
(Kay) The Invasion. Dr.
(Than.) The Day of Reckoning. Two parts. Dr.

Wednesday, May 20.

(Amer.) Beyond the City. Dr.
(Kay-Bee) Hearts of the North. Two parts. Dr.
(Ruth) Her Two Suitors. Dr.

Thursday, May 21.

(Domino) The Mines of Acadian. Two parts. Dr.
(Keystone) Title not reported.
(Mutual Weekly) No. 47.

Friday, May 22.

(Kay-Bee) A Social Climber. Two parts. Dr.
(Princess) A Circus Romance. Dr.
(Than.) The Lesson of Experience. Dr.

Saturday, May 23.

(Keystone) Title not reported.
(Ruth) For the Sake of Mary. Two parts. Dr.
(Royal) Three of a Kind. Com.

BRUCE McRAE IN "THE KING AND THE MAN."
Released by Famous Players May 25.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"To Copyright or Not to ——."

Representative Frank B. Willis, of Ohio, who has introduced an amendment to the Townsend law providing copyright protection for motion picture play manuscripts, writes this department as follows: "It will be desirable to have a hearing before the Committee on Patents at an early date. This is the only way the copyright matter can ever be crowded for consideration. I have no doubt the chairman of the Committee on Patents would be willing to give all interested an opportunity to be heard. Of course it is all right for various photoplay authors to write their members of Congress, and, in fact, this is much more satisfactory than in getting up petitions. Of course, petitions would do no harm. They would be presented to the House and referred to the committee. These ordinary procedures do not have a great effect. Photoplay authors in all sections of the country are seemingly greatly interested in the copyright question, and I can assure them that I shall accomplish all that I can in their interests." It has been argued in some quarters that a copyright law would make it appear that all editors are thieves. This argument is pure piffle. It has been stated many times by the editor of this department that no editor of any reliable film concern will steal ideas. However, this argument will not apply to obscure or "wildcat" concerns that spring up to advertise for "picture-play plots" and then disappear over night. The photoplay author will not be compelled to copyright his manuscript, if he does not so desire, all reports to the contrary notwithstanding. There will be nothing compulsory about it at all. Copyright for motion picture plays would be certain to have one beneficial result, and that is that the editors now in legitimate market who pay good prices for good stories will not be the victims of wild accusations from certain writers who continually howl "plot stealing." If a copyright law is passed these suspicious ones will have recourse, and it can be pointed out to them clearly and forcibly. Whether the copyright amendment becomes a law or not, Representative Willis is pleased over the support he has been given not only by writers but by many of the far-seeing editors.

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"Continue the Fight," Says Captain Pencocke.

Captain Leslie T. Pencocke, of the photoplaywriting staff of the Universal, and whose photoplay, "Neptune's Daughter," has recently proven a great success at the Globe Theater, New York city, writes: "I think the photoplay authors ought to do all they can to get the copyright law amended to apply to photoplays and to give THE MIRROR and Representative Willis every encouragement. Any one who tries to oppose the movement can only have some selfish motive in doing so and is an enemy to the earnest writers who want to protect themselves from the petty grafters and others who prey on the work. I have fought for a long time for recognition on the screen and posters for all script writers. I have been accused of aiming for notoriety and a desire to see my own name exploited in such manner. I have urged credit because it is only just and right, and I am anxious to help my brother and sister writers as they have often helped me. I have been and always shall be a bitter opponent to those petty grafters who prey on gullible writers. I mean the grafters who advertise to revise scripts for small sums and often to market them when they know full well that they cannot do so, even if they would. Some of these people steal the plots submitted to them and sell them under their own names, and it is to put these people out of business that I have fought for authors' credit and believe in copyright. I do not hold that only staff writers should be granted authors' credit, but all deserving writers. A mere novice may turn out as good or better story than the more practised staff writer, and all should be equally encouraged. I think that all free-lance writers should be advised to write the editors for sample scripts, so that they may get a good idea as to what sort of story would be most likely to appeal. As it is, most free-lance writers are groping in the dark and expending time and energy and postage stamps needlessly, as I did at one time. Experience is the best school of all, but it is a hard one. Every line of endeavor, however, requires earnest application, and no one can hope to achieve any sort of success without a certain amount of good hard work. You have proved of great assistance to struggling writers, and the columns of THE MIRROR have guided many in the right path. I am among the number. So I trust you will continue the fight for recognition of authors on screens and posters and continue to cheer Representative Willis, who is making a gallant stand in the matter of copyright amendment."

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The Acceptance and Rejection of Advice.

Expert advice and criticism of photoplays are only beneficial when backed by positive knowledge. Some of the criticisms that have been handed out by supposed authorities are positively hurtful. There is only one real test as to the value of your work. If you are marketing your stories successfully you are writing in the correct form and writing to meet editorial needs. If you are not selling your scripts, study the screen and then study your manuscripts, and endeavor to see wherein the difference lies. Do not write to the level of most of the stuff you see, write along the same lines but *write better stories*. Do not be too ready to accept advice. Be sure that the advice is worthy and comes from some one who has experience and knowledge.

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The synopsis of a photoplay is becoming more and more a thing of value. Even now argumentation is being indulged in by various authorities as to whether a complete synopsis is not all-sufficient. Mutual pays as high as $50 for synopsis, and a number of proficient writers have for a long time submitted synopsis of special ideas before embarking upon the detailed action. After all is said and done, it should be remembered that the idea is what counts in the end. Giles R. Warren, a well-known director, wrote in the other day on the synopsis question: "The best directors prefer to make out their own working scripts, unless they are so fortunate as to have an editor who thoroughly understands their method of presenting a plot. In my own case, but few could lay out a working script to suit me. When I look for a story I merely seek the idea, and I prefer a comprehensive synopsis, free from unnecessary detail, and written with a view of continuity of action, to a working script laid out in scenes. It may be best for the tyro to write the full script for the training, for the script frequently is useless for production purposes."

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Mr. Warren continues: "Of course, many authors give additional ideas sometimes in their scenarios, but it is not necessary for them to do this if the synopsis be tersely but comprehensively written. There is an art in preparing a synopsis. The trouble with many, in my experience, is that they have been taught to place too much stress upon the 'laying out' of their work and not to the subject matter itself. Many of them will write: 'If this is not laid out technically correct I want you to tell me, for So-and-So guaranteed that I could write scenarios to meet with the requirements of any company.' I have invariably returned these with the statement that from the standpoint of scenarios, technically speaking, they might do, but as marketable material for photoplays they did not meet with our requirements at all. For the most part they are conventional and the balance lacking in interest. Let any one give a good director a story and it contains the idea, whether written on wrapping paper or otherwise, it will be taken at once. Photoplay writing cannot be taught any more than acting can be taught. The idea is the thing of photoplay writing."

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Recently we asserted that the seal of success was the best seal to adorn a photoplay, and Herman E. L. Beyer replies with this one: "True, the seal of an organization will not help sell the script, but it will command respectful attention and prevent unnecessary delay, rough handling, and in a measure increase prices." A very poor argument, Herman, for no editor worthy of the name is going to rough-handle or unnecessarily delay a manuscript, seal or no seal.

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"We Like to Hear from You."

Kindly remember when you address questions to the Editor of this Department that a self-addressed and stamped envelope is necessary for a personal reply. We will cheerfully answer your questions by mail, and no fees go with the service, but you must pay the postage. We like to hear from you. Even the Mexican unpleasantness doesn't seem to disturb the equanimity of a certain script writer in Vera Cruz, for we hear from him about every week. He deserves to succeed, at that.

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To you who write to us so frequently that you are handicapped because you are not more fortunately situated, and do not live in New York city, listen! Environment is self-atmosphere. It is the servant of every man and woman. We hear from photoplay authors, real and near, the world over. When we say "the world over," we mean it. This statement includes men and women in Australia, New Zealand, the Fiji Islands, and Kokomo, Ind. Many of them are selling scripts, too. Environment is a personal affair. Men and women who form the habit of accomplishing things, of selling their literary output, make their own environment day by day. You can accomplish something right where you are. The Indiana literary belt has turned out the "six best sellers" year after year—and yet the Indiana literary belt is many miles from New York. Environment is easy to make. Bunyan in jail writing "Pilgrim's Progress," Milton penning "Paradise Lost" while blind, Stevenson dying by inches yet writing classics—all masters of environment. Writers worth while in this world make their own environment, and they make it so attractive that they draw human beings their way. Your environment is what you choose it to be!

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All this comment about "rings," "clubs," "favoritism," "plot stealings," etc., comes from literary workers who have nothing of value to offer. They cry aloud and don sackcloth and ashes because their vanity is hurt. There never was a season when editors, be they photoplay editors, or magazine editors, or book editors, were so anxious for new names at the foot of good new material. The photoplay editor worthy of the name, is as overjoyed in the discovery of a good original idea from the pen of a new author as that author is overjoyed when he receives his first check. Believe this or not—it is the truth. Write the story of merit and it will be snapped up. If you can write the stuff the editors want you will sell it, and it doesn't amount to a continental whether you live in Squedunk or New York, whether your name is Bill Smith or Harold McGrath.

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The Only "Pull" Needed for Success.

Bayard Veiller says that the man who can write plays can have all the success he wants. "I've known of managers paying for rot just because it had the germ of an idea," he is quoted as stating. "Three weeks after 'Within the Law' came across I had been offered $45,000 in advance money. And there's no pull needed to sell a play." In the same interview, Mr. Veiller is quoted as saying that it is the newcomers who are writing the successes in spoken drama. And when the newcomers are succeeding in the difficult art of writing for the stage, many others have made their presence felt in the difficult art of writing for the animated screen. Some of the most popular of photoplays have been written by comparatively unknown authors. These photoplay authors who are arriving are those who have quietly forged ahead while others have been engaged in fighting imaginary battles and neglecting hard work. The editors are fostering the promising ones, for many of the former "star" writers are "stars" no longer. They are written out. Original work is the only "pull" needed for those who have the literary goods to deliver.

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In the initial issue of the *Photoplay Scenario*, A. W. Coldewey, of the Universal studios at Hollywood, Cal., writes interestingly on the subject, "Some Reasons Why Scenarios Are Rejected." He says: "Approximately seventy-five scripts a day reach the West Coast studios. These scripts come in all conditions, but the reasons for rejection of the great majority are three in number—the plot is hackneyed and conventional and there is no effort to develop a punch or situation; there is only a single incident, which even if new it is impossible to develop into a full reel, or because the punch or situation is old. In the first class come the standard old-line stories running from the time the hero and heroine meet in childhood, until the inevitable embrace. The second-class of script resembles a newspaper clipping. Occasionally it is out of the ordinary, but so gruesome or petty that it is impossible to do anything with it. The third category, the script with the old 'punch,' speaks for itself. A prevalent idea among those who write this sort of stuff is that by switching the location of the story to a foreign country or back to the Middle Ages it will possess an entirely new charm and escape discovery as an old theme. An 'old punch' is an 'old punch,' and remains the same whether placed in a Western environment or in an Italian garden. No amount of costuming will cover this fact, and it is hopeless to try and dress it up. There is no reason why a writer, even though he has never visited a studio, cannot acquire an almost perfect technique. If he has had one or two scripts accepted and has seen them on the screen, he should be able to see where and why certain changes were made. There is no excuse for his continuing to submit scripts of ten scenes for comedy when by counting the flashes he can find out that a particular company runs as high as eighty to a reel. He should know that if his script is accepted it means just that much more work for some one in putting it into shape. Good technique helps to sell. A new 'punch' or even an old 'punch' brought out from a different angle is worth the price of the script. Scripts have been bought for one scene alone and then revised by the staff or director. Many writers say they can see no reason for the rejection of their scripts, as they have seen far worse on the screen. Even so. It is not the idea of the producers to buy stuff of the same caliber as the worst that has been done. It is their aim to find and buy better stories. It is simply a matter of judgment. If a writer has the ability to see a 'punch' and develop it properly, he has the secret."

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Photoplay authors are complaining that they have received payment for stories, that a year or more has passed, and the stories have never seen the light of day. Almost any photoplay editor can produce a large bale of manuscripts purchased in former days, that have never been produced and never will be produced. Many manufacturers also have many pictures filmed but that will never be released. And there's a reason.

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Mr. Eugene Sheridan would talk his plays to a phonograph and send the disc to the film editor. Truly a record-breaking proposition.

THE PHOTOPLAY WITH A PURPOSE

Emmett Campbell Hall, of the Lubin staff of star photo-playwrights, is most decidedly of the opinion that the mere narrative, without a basic motif, no matter how momentarily thrilling may be its incidents, will not for a great while longer satisfy American audiences or make for the pictures new friends of the most desirable class. To take as a theme some subject of fundamental importance, and embody it in a consistent and dramatic story, is the idea he has carried out in a number of excellent pictures. In each instance he takes great care merely to clearly present both sides of the subject, without espousing either, or appearing to exploit or recommend any particular cause or theory. An excellent example is his single-reel play, "The Pale of Prejudice," a recent Lubin release, which deals with the subject of medical and non-medical treatments. Without causing offense in any quarter, this picture has occasioned a great deal of discussion in the press, the Washington Times giving it a full column of serious appreciation as an example of the photoplay of the future, an unusual distinction for a single-reel release. Several years ago, even, Mr. Hall was working along these lines, and his Biograph picture, "For His Son," an exposure of the doped "soft-drink," based on the investigations of the Department of Agriculture, was the first of its kind.

NEW YORK STATE DELEGATES

Delegates of the New York State branch of the Motion Picture Exhibitors' League to the National Convention, to be held in Dayton, O., during July, were chosen at the State Convention in Rochester last week. They are: A. N. Wolff, W. C. Hubbard, and O. L. Tyler, of Rochester; S. M. Day, of Rome, and M. L. Fleischman, T. A. Keppler, and J. J. Wittman, of New York city. The alternates are: F. C. Gerling and T. W. Esterfield, of Rochester; J. B. Flanagan, of Watertown, and John Mullaney, L. S. Harris, J. L. Dugan, and William Brandt, of New York city. Frank C. Pierce, of Geneva, will also represent the State at the convention.

"OUR MUTUAL GIRL" VISITS HER OLD HOME.
Norma Phillips in a Forthcoming Number of This Popular Serial.

SHAKE-UP AT UNIVERSAL

Three West Coast Companies Released—Plan for New Selig Studio—Notes of a Newsy Week on the Coast

Los Angeles (*Special*).—Universal affairs here again are in stirring process. Three acting companies and people to the number of fifty-two have been released, while William Horsley, brother of Dave, who started for California to build the Universal studios upon a big plan, was recalled by wire when reaching Grand Canyon. The directors released are Wallace Reid, George Stanley, and Allen Curtis, together with their companies. It is reported that one or two leads were retained.

W. N. Selig is here with Carlo Romapelli, the sculptor from Florence, Italy, and relief plans for pretentious decoration work in the coming million-dollar studio on the wide-spreading grounds of the Selig Zoo. Mr. Selig brought a huge roll of landscaping and architectural plans under his arm which unfolded a magnificent vista of unsurpassed grounds and artistic structural groupings to those who were privileged to get a peep. The art animal cages are almost completed. Other buildings will be rushed. A hothouse with rare exotics from all portions of the tropics and semi-tropics will be one of a score of features within the grounds.

Even our Japanese leading ladies are not safe. The star of this nationality was snared a few days ago by a determined correspondence fiend from the land of chrysanthemums. The blushing bride was Toury Aoki, who during the year she has appeared upon the screen has had many proposals from countrymen and a few from delirious Americans. But Kinto Sesuo Hayakawa, from that far-off Japan, found the only combination. He pelted the fair one with love epistles until her heart went pitti-pat and she surrendered under fire. Hubby also is facing the camera for sordid coin.

Carlyle Blackwell is not a fugitive from justice. He did not fracture the laws of the United States by skating his chug-chug across a fire hose. I make these statements without troubling about finding proofs. A warrant issued in this city says that Carlyle not only defied law and order by climbing the hose, but avers that he went so far as to slam Lieutenant Rhodes, when the latter leaped upon the running board of the actor's car. If Blackwell did all these things he has the champion long-distance "punch" of them all—motion picture men and white hopes combined—for the act was committed April 27 in Los Angeles while Carlyle was in New York city. Therefore the Los Angeles actor need not hide out.

Among newly elected members of the Photoplay Authors' League are: Paul M. Powell, Lubin director; Dell Henderson, Biograph director; Rollin S. Sturgeon, recent manager of the Western Vitagraph; Edward Dillon, Komic brand director, Mutual; John H. O'Brien, Majestic director; Lillian Brown Leighton, Selig studio.

The whereabouts of Maud Daniel, whose name was one of the most familiar to theatergoers of the entire country some years ago, have been discovered. She is in Hollywood. The once manageress of the famous Wilbur Opera company owns the only Bungalow Theater in the world. It cost her $7,000 and seats 240 people. The most interesting fact in connection with Miss Daniel's present movements is that she has joined the Fred Mace Feature Film Company and will put on juvenile pictures. Years ago Miss Daniel, who was the wife of A. L. Wilbur, put pretty Fred Mace in the business. Freddie, who was very cute and had more hair at the time, sang "bits" in the light operas and illustrated songs between acts. Now Fred is putting his early trainer in the film business and the score is even (!).

"Shannon of the Sixth," a Kalem production, has been completed and shipped. From personal observation the writer is led to believe that this presentation will prove one of the most impressive of the year. The battles and strenuous life of the film story were put on in a big way. The suspense and drama fill the five reels of thrilling story. George A. Melford, manager of the Kalem studio at Glendale, produced the splendid production personally. He now is engaged upon an East Indian picture of two reels. Douglas Gerrard, Jack Dillon, and O. F. Jonnasson, the latter from the Willard Mack company, are new additions to the Kalem forces there.

Few ever would have suspected it of Paul M. Powell, the Lubin director. Paul was a newspaper man almost from the cradle, and such as these avoid publicity and the personal pronoun. Despite these evidences of good faith the police department was called out to defend East Los Angeles against a band of Mexicans, stirred by war news, who were armed and on the shoot. The police surrounded the peons on four sides only to hear Powell's voice crying: "Charge! For heaven's sake, charge! Do you extras think you're at a prayer meeting?" Then the Lubin camera buckled and the police retreated in good order.

Elsie Greeson, the smallest honest-to-goodness ingenue in the business, has joined the Selig studio at the Zoo. She formerly played with the Majestic and Kalem. Elsie is pretty and can act.

President Wilson, thus far, has refused either to accept a troop of troupers from the Pacific film colony or offers from ingenues who want to be nurses during the cruel war. It is feared that the Fred Mace Military Malignants never will get to the firing line, although they and others are anxious for it to happen. Constance Johnson has not become a nurse, although the President has thanked her for the offer.

Affairs are lively in all Pacific studios of the New York Motion Picture Company. Mack Bennett's five companies are turning 'em out with amazing rapidity. Ince of Inceville is broadening the lines in his dramatic work at Santa Ynez Canyon and will announce certain special productions soon. All three brands, Broncho, Kay-Bee, and Domino, will be represented in these pretentious presentations.

At the Mutual studio the many stars swarming there are being apportioned so that the Majestic brand will have a full share, as well as the Reliance. Donald Crisp has been branching out as a director of Majestic pictures. His work as "Bull" Medlee gained him Reliance fame as an actor. A one-reel satire on the new woman and her independence will be Mr. Crisp's first picture. Courtenay Foote's latest appearance is in the picture, "The Broken Barrier," of two reels. Edward Morrissey is another star in the production. Canned fruit is not romantic in itself, but Russell E. Smith has brought two loving hearts together by use of this mercantile article in "The Peach Brand." W. E. WING.

FLIES FOR "FLYING A"

De Lloyd Thompson last week made a special flight for a battery of "Flying A" cameras at Santa Barbara. Mr. Thompson successfully accomplished the "loop the loop."

SELIG

"THE BABY SPY"

"The Baby Spy"

A precocious and captivating child, hearing important war news informs her mother, who transmits it to the Union forces and saves the day. A surprisingly satisfactory war-play.

IN TWO REELS
RELEASED MAY 25th

May 26th **"THE CLOCK WENT WRONG"**
Obey your alarm clock, and you will hold your job; if the clock is right. On the same reel with
"SIMP SIMPSON AND THE SPIRITS"
Occultism is worse than a loaded brassbo for a husky roustabout.

May 27th **"DAWN"**
A mountain waif, grown to womanhood, finds her country father, but prefers the freedom of the high-country to social society in the stuffy city.

May 29th **"SECOND CHILDHOOD"**
A pair of gay Androcts, discussing boyhood days, resolve to try out some of the old tricks. They make some good ones for Selig's Funny Friday.

May 30th **"THE GIRL BEHIND THE BARRIER"**
A brave young wife rushes to her husband's side in adversity, thinking he is a criminal; but finds instead he is an arm of justice. A real dramatic story with a "punch."

THE HEARST-SELIG NEWS PICTORIAL

An immensely popular news feature covering the wide world in its sweep.
RELEASED EVERY MONDAY AND THURSDAY

"THE AMERICAN SOLDIER"
A three-reel special devoted to the most popular personage of the time. Attractive printing.

THE SELIG POLYSCOPE COMPANY
CHICAGO, ILL.

Every Moving Picture Director Should Read This

A well established manufacturer having the largest producing and selling organization in this country and Europe is anxious to secure the services of one or two one hundred per cent directors. One for comedies—one for dramas and features. Permanency, ample publicity and splendid remuneration guaranteed. Communications will be treated confidentially so don't hesitate to reply if you want to connect with a manufacturer who will back up your ability with his money and wonderful producing and selling organization.

Address X. Y. Z.,
Care of Dramatic Mirror.

WALLACE C. CLIFTON

Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

FEATURE FILMS OF THE WEEK

"CABIRIA" THE BEST YET

Itala Companys' Production of D'Annunzio Story Magnificently Spectacular

Ten-Reel Drama Written by Gabriella D'Annunzio and Produced by the Itala Company. North-American Rights Controlled by the Itala Film Company of America, Harry R. Raver, Director-General.

The last word in motion pictures has a way of changing almost before it has been pronounced, so it is well to be chary with prophecies. Under the influence of a freshly kindled enthusiasm, the temptation to point to the summit of photoplay art and say, "there stands 'Cabiria,'" is strong. But the summit may still be hidden in the clouds. The climb upward during the last decade has been so persistent, who would venture to declare that the top has been reached? Only a bold prophet, surely. Therefore, we remain on the conservative ground of film history and merely state that up to May, 1914, this Itala picture is the greatest photographic spectacle ever shown in America. Stupendous is the best adjective to suggest the impression it left on an audience in the grand ballroom of the Hotel Astor last Saturday afternoon.

Harry R. Raver was the host, and his guests, comprising most of the notables in filmdom, many of their half brothers of the stage and a decorative sprinkling from non-professional society, pretty nearly filled the large floor space and the mezzanine boxes encircling the room. For the most part, it was an assemblage intimately connected with the making of pictures and in consequence not over impressionable. No self-confident American producer is particularly anxious to award the banner of supremacy to Italian art, but this time, in common honesty, there was nothing else to do. Scene after scene presented spectacles of thrilling beauty that were a revelation, even to men acquainted with the camera and the tinting of film. Those who knew most about the difficulties to be overcome were the readiest to admit an unparalleled accomplishment. Only photographic art of the highest kind can inspire an audience with the awe that comes of seeing magnificent manifestations of turbulent nature and great world tragedies before which the petty worries of one life, of one age, even, seem of small moment. This work has the bigness, the epic quality that makes significant the life and death of civilizations long past into history.

In print, unless so told it himself, the story of Gabriella D'Annunzio would be involved and uninteresting. It is laid in the third century B. C., and deals with the fall of Carthage before the power of Rome. Cabiria, first as a child, about to be sacrificed as a burnt offering in the Temple of Moloch and then as a young woman, for some time held as a slave, comes unharmed through numerous tragedies. And with her is the gallant Roman, Auxilla Fluvius, always accompanied by his giant slave, Maciste, who has the strength of Samson. We follow the rise and fall of kings and watch the ruthless tightening of the net around the doomed Carthaginians. Through all the varied action there runs a strong plot thread, not easily traced at times, to be sure, but always logical and leading to a definite and inevitable end.

The wonder of the film, however, is in the production, rather than in D'Annunzio's scenario. We are told that two years were spent in preparing the picture, and the statement is not hard to credit. To say that settings and photography are superb seems futile appreciation, for the same has too often been said of work elementary by comparison. There are not one or two big scenes to startle the attention, but a perfect succession of big scenes vying with each other in beauty, in immensity, or in excitement and not infrequently in all three. After a time the spectator almost loses his sense of surprise when he sees a new marvel. All things seem possible in "Cabiria," and anyway, it is not normal to retain a feeling of astonishment for three consecutive hours.

Right at the opening of the first reel, or episode, as it is called, is the mammoth Temple of Moloch, whose cavernous entrance, approached by a broad flight of steps, is built to represent the open mouth of a great monster. Throngs of devout worshippers, with bowed heads, enter the temple to attend the sacrifice of infants. Inside, the effects of size and splendor and the horrible practices of heathen ritual, are yet more astounding. But soon the frailty of the strongest works of man, when pitted against the forces of nature, is shown. Mount Aetna is in eruption and from the yawning crater there pours a thick stream of lava. Flames shoot up into the air. The whole countryside is black, under the blanket of smoke, and along a roadway at the foot of the mountain, seemingly miles away, can be seen the doomed populace in panic-stricken flight—mere specks of humanity scarcely visible in the darkness, and above them the flaming crater. Rocks begin to crash through the roof of the temple, the supporting pillars loosen, the walls cave in, and from the wreckage of falling stone there is no escape, save for Cabiria and her nurse. These scenes are marvels of photography, lighting and staging.

Again, there has been nothing of its kind to approach Hannibal's crossing of the Alps, in which the impression of distance and a long line of soldiers, with their elephants, winding through the snow-capped mountains, is perfect. Then we have two wonderful double exposure scenes. The Roman fleet is burning. One by one the ships are wrapped in flames. The night is made brilliant by the burning boats and hideous by the agony of helpless prisoners on board them. After close views of the flaming vessels, the scene shifts to show a broad sweep of ocean in the foreground, while the horizon is yellow with fire. Much the same effect is gained in the second double exposure scene, except that this time the fire is reflected across a desert instead of across the sea.

For sheer artistic beauty, there are scores of scenes demanding mention, such as that of the camels silhouetted against the sky as they move with graceful dignity over the crests of hills. This is only one of many possessing the atmosphere of a painting. And in the way of a photoplay depiction of ancient warfare, the siege of Cerba stands supreme. Soldiers attempting to scale the battlements are hurled back on the heads of their companions, dropping some twenty-five or thirty feet, if one may believe his eyes. A veritable storm of missiles repels the advance, and where a dozen men fall, a dozen more press on to fill their places, until the people of Cerba are forced to yield. But descriptions of these magnificent scenes might be continued indefinitely without giving more than a faint suggestion of their power.

The cast is superb, and supporting the chief players are hundreds of "supers," whose efficiency may well make an American producer envious. Such material does not seem to be obtainable outside of Europe. Among the photographic novelties is one frequently used with fine effect. Scenes are slowly brought to the foreground, or moved from side to side, quite as though they were being played on a movable stage. By this method full value is given to deep sets, and without any break the characters are brought close to the audience.

"Cabiria" may be only a nine days' wonder in the film industry, but it is going to convince many doubtful people that high art and the motion picture are not incompatible.

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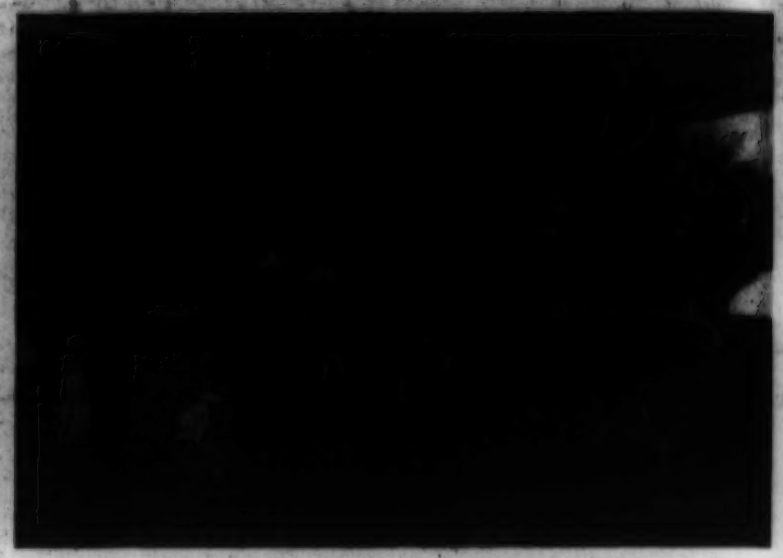


IN THE PALACE OF MASINISSA.
One of the Superb Sets Built by the Itala Company for Use in "Cabiria."

AUXILLA FLUVIUS AND HIS SLAVE IN "CABIRIA."
After Days of Thirst in the Desert, the Roman and Maciste Find Water.

"HEARTS OF OAK" SCORES

Mohawk's Initial Offering Pleases—Unusual Week in Feature Offerings

Five-Reel Drama Based on James A. Herne's Play. Produced by the Mohawk Film Company.

Terry Denslow	Ralph Stuart
Owen	Wilbur Hudson
Red Fairweather	Frederick Roland
Uncle David	George W. Middleton
Old Luke	Del De Lewis
The Stranger	James Fitzgerald
A Beachcomber	David Turner
Crystal	Violet Horner
Aunt Becky	Mary Navarro
Crystal (as a child)	Ardine Stark
Child of Terry and Crystal	Baby German
Little Ned	Joseph Moore

"Hearts of Oak" has what many makers of photoplays seek, but few find, a deep vein of pure sentiment—the simple, wholesome sentiment that springs naturally from the hearts of honest rustic folk, such as James A. Herne knew so well how to create. There is not a mean character in his drama, nor one that is falsely drawn. They are the rugged product of a phase of unsophisticated American life that is pretty well spoiled, and they are just about the most likable, unselfish set we have met in a photoplay for a long while. Without any reservations, it may be said that this picture preserves to the full the spirit of Mr. Herne's drama. And going a step further, it is just to state that it is one of the finest films of typically American inspiration yet produced.

Whoever prepared the scenario did a capital piece of work, for the story grips right from the start of what is termed a prologue. Generally the first reel of a five-reel picture is mainly exposition for a drama to follow. Not so here. Some of the best human touches in the film are found in the prologue, complete in itself, yet a fitting introduction for the ensuing action.

We meet Crystal in the face of tragedy. Her father is dying of smallpox and no one dares go near him. No one, that is, save Terry and his big-hearted friend Owen. Crystal appears to be as sweet a little girl as ever posed before a camera, and when her father dies, Terry takes her to Owen's shack on the shore. The two Maine fishermen have an annoying problem to solve, for the child's clothes must be destroyed to prevent contagion, and they have none to replace them. With the tenderness of women they succeed in attending to the needs of little Crystal, who soon becomes the adopted daughter of Terry. Then Terry's expansive sympathies include Ned, a boy in an orphan asylum, and he, too, is adopted. At the close of the prologue Terry holds the two happy children in his arms.

Crystal has grown into a beautiful young woman, when the story is continued, and her sweetheart is Ned. To Terry's unsuspicious mind it appears that the friendship is merely that of a brother and sister. After hiding his secret for many months, he tells Crystal that he loves her and wants her for his wife. She accepts out of gratitude and Ned, also, is ready to sacrifice himself for the sake of their benefactor. Some two years after the marriage of Terry and Crystal, the inevitable happens. Terry learns of the love of his adopted children and thinking first of their happiness disappears, leaving a note asking Ned to marry Crystal, if at the end of five years he has not returned. Six years later, he drifts to shore from a wrecked ship and dies surrounded by those he loved.

This is but a bare outline of a story filled with the intimate personal details without which a semblance of reality is scarcely possible. When dramatic situations present themselves they are doubly impressive by reason of the interest excited in the people concerned. Ralph Stuart does wonders with the part of Terry. He presents a strong man with the frank nature of a child and, as the title intimates, a heart of oak. It is a truly remarkable characterization. Violet Horner is a very appealing Crystal, and Wilbur Hudson makes a distinctive figure of Owen. For the rest, it is a cast that could not well be improved.

Scenically, the picture is notable for the appropriateness and atmospheric quality of the seacoast locations, which add greatly to the charm of the story. Photography is excellent throughout.

D.

"THE HOUSE OF TEMPERLEY"

Film Version of Sir Arthur Conan Doyle's "Rodney Stone." Produced Under the Direction of Harold Shaw for the London Film Company.

Sir Charles	Ben Webster
Ethel	Lillian Logan
Captain Jack	Charles Mason
Lady Temperley	Claire Pauncefort
Tom Cribb	John Ince
Sir John	Charles Rock
Ginger Stubbs	Wyndham Guise

Forty-three hundred feet of interesting narrative, told smoothly and with never a hitch by means of admirable acting, the beautiful settings offered by England's hills and dales and fine photography, "The House of Temperley" is worthy, but not because of any magnitude of subject or treatment. "It is great in the little things," its fidelity to life.

The director has prepared a scenario for "The House of Temperley" that makes no demands upon our charity, we are never in doubt, never wishing for an explanatory subtitle. The players, down to the last extra, are entirely capable, and succeed, even the minor characters, in giving us really distinct character studies. In the early scenes the story lacks any great impetus, but we soon become fully acquainted with the characters, and though there are no gripping complications, the story continues intensely interesting to the end. Praise is due the director for his handling of the fight between Captain Jack and Ginger Dick. It could hardly be improved, unless it were by the introduction of a few close-up views.

The house of Temperley is in a bad way when the story opens, since Sir Charles, good-natured and easily imposed upon, has succeeded in gambling away the bulk of the estate. Finally, to save Temperley, Ethel, their wealthy ward, promises to marry Sir Charles, though she really is in love with his younger brother, Captain Jack. Sir John Hawker, who is the cause of most of Sir Charles's troubles, succeeds in having a prize fight arranged for a bet of £5,000, the fight to be between two unknowns, one representing Temperley and the other supplied by Sir John. On the day of the encounter, the Temperley protege, Ginger Stubbs, is kidnapped and taken so far away that he will not be able to reach the scene

of the fight in time. When the $3,000 are about to be forfeited, Captain Jack, himself an able exponent of the fistic art, enters the ring and, after a victory over Dempsey, [illegible] the love story has been progressing [illegible] and at this point Sir [illegible], knowing that Ethel loves Captain Jack, provokes Sir John to arrange a duel, relying on the latter's reputation as a crack shot to remove him from the path of the two lovers. Sir John is killed in the duel, Sir Charles is fatally wounded, but just before his death blesses the two lovers—Captain Jack and Ethel. W.

"THE PORT OF MISSING MEN"

Five-Part Feature Photodrama Produced by the Famous Players Film Company Under the Direction of Francis Powers, Adapted from the Novel by Meredith Nicholson. Released May 1.

[illegible] Armitage ..... Arnold Daly
[illegible] Claiborne ..... Marguerite Skirvin
[illegible] Augustus ..... Edward Mackay
[illegible] Charles Louis ..... Frederick Bock
[illegible] Earl ..... Augustus Balfour
[illegible] ..... Minna Haines
[illegible] Von Strobel ..... Mortimer Martini
John Chauvenet ..... Dave Wall

Full of the atmosphere of the principality in Europe, with sets and characters that seem to portray that royal atmosphere with martial action a-plenty, this offering, a tale of intrigue among the rulers of Bavaria, an imaginary kingdom of the old world, brings to the screen just such another film-drama as this company has been releasing of late.

With the experience born of long acquaintance with this kind of a subject, it is natural to suppose that it would be well presented. For the settings the company has gone to the Gould estate in Lakewood. The stately mansion makes a suitable and varied background for the story, which takes place in modern times. There are frequent flashbacks to the kingdom in Europe, and for the good of the picture, most of the pictures are interiors. These are lavish in their finish and photographed with a clear and rich light. It is only in the exteriors, taken here, that the European would have been able to surpass the domestic scenes.

In the acting all honors go to Frederick Bock as the aged monarch. He was entirely realistic every moment, and occupied the screen fully as much, if not more, than any other character. It is to the misfortune of Arnold Daly that his part called for little emotional acting, it being only in the duel scene and in several of the encounters that he had very much to do. He acquitted himself well, as did Marguerite Skirvin as Shirley Claiborne. The entire cast was capable.

The play progressed smoothly under the able hand of the director, albeit there seemed a little too much action, which caused an unnecessary amount of printed explanation and too much flash back, and the necessary shortening of the individual scenes.

The Arch-Duke disclaims the son of the Arch-Duchess, and in order to be free of her persistence, sails with his own little son and the son of the Prime Minister for America. Years elapse and the Arch-Duchess plans to put the son of the Arch-Duke out of the way, and for this purpose sends two of her hirelings to America. They manage to stab the son of the Arch-Duke, while the latter dies of the shock. Before breathing his last he entrusts papers to the son of the Prime Minister, who has assumed the name of Armitage, and bids him take them to the Prime Minister. He leaves for Venetia and promises a certain young Virginia maid to see her again. At Venetia the conspirators, comprising the Arch-Duchess, the Pretender and her hirelings, manage to murder the Prime Minister and to steal the papers from him, proving the existence of the rightful heir. Armitage is met by the King to recover the papers, and to look out for the hirelings to their undoing. In a sharp encounter he manages to get the papers back. Then the rightful heir arrives and is proclaimed, while the conspirators retire defeated. Then Armitage, disclosing his identity to the girl, receives the permission of the King to marry her. F.

"THE CURSE OF GREED"

Five-Part Feature Photodrama Released by the Melies Company on General Film Photoplay Masterpieces Programme May 12.

[illegible] ..... Florence Lorida
[illegible] her son ..... Little Adrian
[illegible] money leader ..... Maurice Leggat
[illegible] de Lancky ..... Charles Lewies
Old Pearose ..... M. A. Dotertre

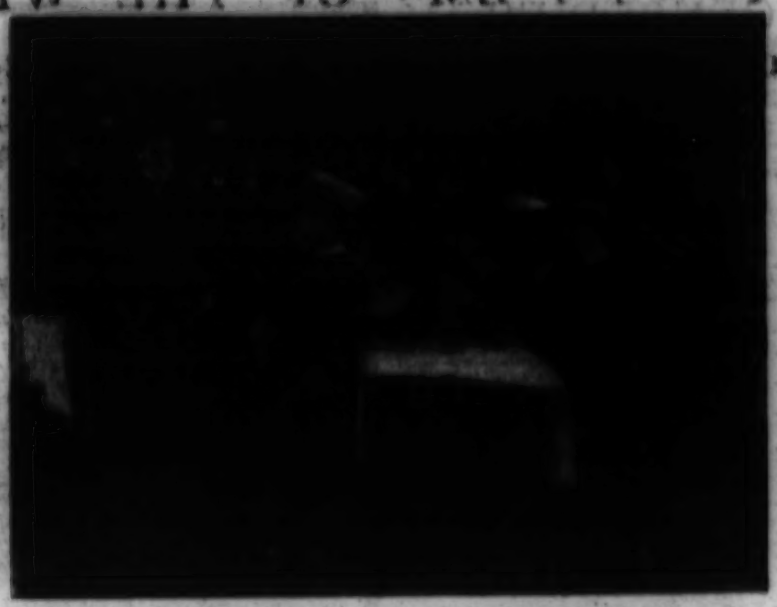
A melodrama, magnificently staged, marvelously well acted, and wonderfully photographed. A combination of a strongly story with some of the prettiest camera effects that have yet been seen on the screen, "The Curse of Greed" is a feature out of the ordinary.

The players have thrown themselves into their parts with the height of realistic success, indeed, they are so successful that we forget they are only actors as we watch the story unroll before us. The character of Old Pearose, a lovable "tar" who befriends the boy, is one of the most sympathetic imaginable. The best in the whole cast is the boy himself. The other characters are all more or less familiar to picture patrons familiar with this type of picture, but they are well done and bring out interest in the parts.

The settings are the strength of the play. Scenes against the sun, appropriate tintings, as where the scene changes from moonlight to gaslight, large views, such as a cabaret and the trial scene, pictures that cause a gasp of pleased surprise, a most artistic angle for the taking of each and every picture in the entire five reels, and all reproduced with the very last word in photography—it combines into an effect worth the seeing for the pictures alone.

Long scenes, maybe three times as long as the usual duration, lend the picture a close approach to real theatricals. Made intimate by means of the little actions which the director has inspired, and with a story of two-sided interest and decided partisanship, this offering succeeds as few of recent date have.

The Marquis is in debt to the money lender, Webb, but the latter will lend him no more money. The Marquis then contrives to have himself run over by the carriage of the rich widow, the Viscountess. At her home he recovers, and Webb then offers to lend him sufficient money on which to be married, providing he will divide all the money he will inherit, should his wife, the Viscountess, and her little son, die. The little son is placed in the tutorship of Webb, while the couple go on their honeymoon. Webb plots with the captain of a vessel and places the lad, drugged, on the boat before she sails. On the high seas the lad is made to work, but makes a good friend of Old Pearose, one of the crew. The mother finds out about the disappearance of her son, and is stricken. Her husband tries to poison her, but by mistake drinks the poison himself. His wife is accused of the crime. At her trial, Old Pearose and her son appear, having escaped from the ship by means of a small boat, and give their testimony at the crucial moment. The Viscountess is freed, while Webb, the remaining scoundrel, is cast into prison. The last scene, perhaps the prettiest of all, shows the "tar," the happy mother, and her little son admiring the beautiful view across the bay. The best scenes were attained when in a small boat at sea, a storm comes up, and the frail craft is seen tossing among the giant waves, while the forked lightning plays overhead. It is most impressive. F.



ARNOLD DALY IN "THE PORT OF MISSING MEN."
Feature Photoplay by the Famous Players' Company.

"THE LIGHTNING CONDUCTOR"

Seven-Reel Picture Based on a Novel by the Williamsons. Produced Under the Direction of Walter Hale. Sawyer, Incorporated, Distributing Agents.

Winston ..... Dustin Farnum
Jimmy Payne ..... William Elliott
Talleyrand ..... Walter Hale
Molly Randolph ..... Helen Bertram
Aunt Mary ..... Rosina Henley

Last Summer a little band of theatrical men, with a few motion picture allies, formed a new company and went abroad to produce a film that would be different. It is pretty hard to get anything different in the way of a photoplay these days, but, of course, it can be done if one has the initiative to step from the producing rut and disregard precedent. "The Lightning Conductor," in fact, cannot be tagged with any of the convenient labels. It is mostly comedy narrative, though frequently the action is interrupted to permit the introduction of scenic effects secured on a trip of some 2,500 miles through Southern Europe. Perhaps motor car travelogue hits it off as well as anything, but that does not suggest the quantity of humor in a picture as novel as it is entertaining.

Most of the prominent actors in town seemed to be at an invitation showing in the Comedy Theater, and enthusiasm was unbounded. Applause might be attributed to good nature, but there was no question about the spontaneity of the laughter that started when an antiquated motor car chugged laboriously into view. That was near the opening of the first reel, and the laughter continued with flattering persistency. The efforts of the tourists to keep the balky machine in action accounted for much of the amusement. Dustin Farnum, tinkering with the machinery while the orchestra played "Get Out and Get Under," was always good for a laugh.

To give the audience an idea of the country traversed, a route map is thrown on the screen and careful sub-titling makes it easy to follow the eventful tour intelligently, starting from London the party heads for Paris, and in the course of time touches Biota, Pau, Nimes, and numerous other interesting places before reaching the Alps. Naturally, there is great variety in the scenes that were selected to give the best of a picturesque country. Very few photoplays have had the advantage of such ideal locations.

In the main, the story follows the clever novel from the pens of the Williamsons, which may be summarized rather briefly. Molly Randolph and her aunt purchase a second-hand automobile, intending to tour Europe. Winston, a wealthy Englishman, falls in love with Molly and eventually, under the name of Brown, poses as a chauffeur and becomes her "Lightning Conductor." His most formidable rival is Talleyrand, a Frenchman, who places his high power car at the disposal of Miss Randolph. Then matters are further complicated by the officious Jimmy Payne from South Orange, N. J. The make-believe chauffeur has all sorts of trouble, even undergoing arrest, before he reveals his identity and becomes Molly's "Lightning Conductor" for life.

The comedy strength of the picture lies in the excellent handling of scenes, individually, rather than in the plot development. Then the acting, delightfully natural throughout, adds a great deal to the humor of situations. Photography varies. Some of it is very good, but a number of scenes are out of focus and in a few others the faces of the characters are in a shadow that makes features indiscernible. D.

"THE MASTER MIND"

Five-Reel Drama Based on the Play of the Same Name by Daniel H. Carter. Produced by the Jesse L. Lasky Feature Play Company. Cecil B. De Mille and Oscar C. Apfel, Directors.

Richard Allen (The Master Mind) ..... Edmund Breese
Henry Allen ..... Fred Montague
Milwaukee Eddie ..... Jack Darrell
Diamond Willie ..... Harry Fisher
Lucius ..... Mabel Van Buren
Safe Blower ..... Richard La Reno
District Attorney ..... Monroe Salisbury
Creegan ..... Billy Elmer

Among crook melodramas, "The Master Mind" fared very well on the stage last season with Edmund Breese in the title-role. As a motion picture, the rather thrilling connection of successful crime, thickly coated with romance, no doubt will continue a prosperous life. In point of thrills, the film goes its stage parent several better, and thrills, of course, are the legitimate aim of crook plays, whether on the stage or the screen. Every device known to a resourceful director has been utilized if it could be made to contribute to the atmosphere of mystery in which "The Master Mind" chose to live. Secret doors leading to underground vaults, innocent appearing walls that hide the unexpected, a network of wires to be operated only by the hand of the master—we have them all and used to the best of purposes, for it is an admirably directed picture.

Like most accomplished actors, Mr. Breese takes to pictures quite as gracefully as if they were his life work. He registers his effects without any apparent difficulty. He is a forceful, suave, and withal rather amiable criminal, who prefers to run his business in a systematic fashion, but occasionally is forced to show his teeth to insubordinate menials. At all times he seems to be far the biggest man in the picture, which is as it should be.

After the first reel, showing the kidnapping of Richard when a boy and his subsequent apprenticeship for the life of a thief, the story jumps some thirty years and presents The Master Mind at the zenith of his power. Presently he meets his brother Harry, whom he has not seen since their boyhood days, and from this point on there is scarcely a break in the succession of exciting, quick moving scenes. Harry shoots a man for getting mixed up in his love affair, and the district attorney has him executed, whereat The Master Mind swears vengeance. To keep the district attorney in a continual state of unrest, the criminal promises to advise him of his approaching end by sending, at significant intervals, the four aces from a pack of cards. The complications of the plot, through which The Master Mind traps his enemy and then forgives him for the sake of the woman they both love, are all that the most ardent lover of melodrama need ask.

Mr. Breese has an excellent cast in his support. Many of the players evidently were selected for their ability to present types without resorting to caricature. A convincing piece of straightforward acting is given by Fred Montague, while Mabel Van Buren is well cast as Lucius, alias "Three-Arm Fanny." Here, as in previous Lasky productions, the photography is sharp. D.

"WILLIAM TELL"

Six-Part Feature Production Made in Switzerland and Released by Gruneo's Feature Photoplays, Incorporated.

William Tell ..... Karl Hackebeer
Lord Gessler ..... Fritz Feiner
Tell's Wife ..... Margarete Wilson
Stauffacher's Wife ..... Ilse Von Gunn
Old Melarich ..... Emil Von Gunn
Three Confederates ..... Rudolph Bernauer, Fritz Feiner, Emil Brunner

There is somewhat of dispute as to when this legend took place, and, for the purposes it does not matter whether it happened a few years sooner or later; the action did not change as rapidly then as now, and for that reason, whether it was in the year 1304 or a few years on either side, matters not, for through the entire length of the play there is not a single anachronism, nor the minutest fault to be found.

The picture could never have been taken in this country, owing to the site of the legend, the Lake of Lucerne in Switzerland, the story is geographically correct. It also follows the poem of Schiller, and some lines for its subtitles. Now add to these two very distinguishing facts, the further feature that most of the views are either high up in the peaks of the Alps or else among the gabled architecture of the Swiss peasants, and the three features—geography, history and classical poetry—are brought home in an unconscious and beautiful manner.

For him who has never seen the Alps this picture will be a revelation. Either high up among the mountain peaks, disputing the right of way with the snow, or else with the majestic white mantled mountain sides in the distance often hooded by a dense bank of clouds, and again, in the smiling valleys with the pleasant huts of the people as a contrast and interesting background, every scene is made an offering in a picture worthy of preservation, as indeed some of them have been, and where possible the known paintings and wood cuts have been followed in the grouping of the cast.

One of the peculiarities of the film is that there is not a love story, not a personal motive in it. It is the history of a national occurrence, a nation oppressed by a cruel tyrant tyrannizing, with resultant indignation under the cruel yoke, and finally stirring to righteous revolt, led by the redoubtable Tell, they overthrow the oppressors. The film, in spite of the lack of individual motives, moves most swiftly. The characters are all well chosen and make distinctly acted. At all times there is visible the repression, the gradual increase of indignation in the portrayal, but as the Italians would do, the ranting and contortions under similar circumstances, not the cold national trait of steadied and deliberate action—the sturdy and free-born spirit of which the people are composed to this day. It is more of a national chronicle than a picture in the usual sense of the term, but therein there are, are very few of the films we have viewed, and they endear themselves by their individuality rather than by their relating to the other characters. They are big, brawny men, and the actors have been chosen for their physique as well as for their dramatic powers. Tell, when he will climb the almost impassible cliffs or cannot stretched to his giant height on the peaks, there is something really impressive, not only to the scenery, but to the main character. The women play but a small part in the story. It is the men of the Swiss Cantons, against the tyrant and his minions, that fill the film with action, and above all, with the beauty of the mountain land.

It is really a big subject, treated with a large group of well trained actors in a big way, and we feel thankful to the producers for having given us the opportunity to see filmed this famous story in such a commendable and artistic manner. The photography is good.

VIEWS OF PERUVIAN TROUBLE

The Selig Polyscope Company has received from its representative in South America, Baron Francis Von Bruno, pictures of the happenings in the capital city of Peru during the recent clash of the rebels and federals.

REVIEWS OF LICENSED FILMS

The Scheming of Mary Ann (Selig, April 28).—Though the title may sound a little uncouth, this is a little one-reel love story, delightful, clean, interesting, and winning. It is staged clear as cut crystal, not only in the lighting, but also in the comprehensive way it is produced. The cast does some variable work, and particular praise must be given George Hernandez for the typical rural farmer that he presents. At the same time praise also belongs to Stella Razeto, Rosetta Brenner, Josephine Miller, and Guy Oliver. In the days of complicated plots, of character studies and what not, this reversion to the simple love picture, so prettily set, so well directed by J. P. McGowan, deserves the very biggest of praise. C. B. Clark wrote the script. The girl is sent to college by her uncle, for the allowance does not include enough money to indulge her in the pleasures which the other girls are able to allow themselves. Then one of the girls takes pity on her, borrows a dress that will fit her, and has her brother come along as a special partner for the poor girl. Then we have love at first sight. But the girl is ashamed of her home surroundings and will not allow him to call on her that Summer, nor tell him where she lives. While on a tour his machine runs out of water, and, of course, right in front of her farm. He is delighted with her rural parents, and they are engaged in short three minutes. It is all so simple, the love making is taken as naturally as a matter of natural course that the play is a delight—a delicious bit of screen production. D.

The Dandiest of Nature's Celebrities (Pathe, April 28).—Prepared by Raymond Ditmars, curator of the Zoological Park, this is the series of nature and science subjects, easily ranks the best. The cobra, whose yearly victims in India alone number 20,000, is shown within a few inches of the eye of the camera. A subtitle informs us that the cranit was turned by machinery, and that it was later found covered with venom where the deadly serpent had struck. It is shown with its hooded head, its angry eyes, and suddenly without warning it strikes. Not only educational from every standpoint, but truly interesting in this new field of subject. The film is marvelously photographed. It is followed with A Few Minutes in Calcutta and St. Jean de Luz as a Spring Resort. D.

A Few Minutes in Calcutta (Pathe, April 28).—More views of this already extensively photographed city, showing a few of the magnificent scenes, among them the Temple of the God of Procrastination. On the same reel, St. Jean de Luz on Biscay Bay, France, gives a few views of the picturesque seaside city, all tinted and well photographed. The two subjects are on a level with The Dandiest of Nature's Celebrities. D.

The Taste of a Chicken (Lubin, April 25).—Although the colored folks may not like this short description, it may appeal to some of another color, and possesses a certain element of humor. The best feature of the film is the setting. The cast includes Mattie Edwards, Jake Welch, Lohn Scott, and John Edwards. It was directed and written by A. Hotaling. It all takes place in Darktown. The colored boy and his girl are evesdropping scenes when the rival happens by the window, black with rage, he and the gang steal a chicken, put a feather in the pocket of the successful lover, and then inform the owner of the fowl. The lover is arrested and remanded to jail. The girl gets Sherlock Jackson Holmes, who by means of his powerful magnifying glass soon serves out the mystery and brings the five conspirators to jail. On a reel with Another Visit.

Another Visit (Lubin, April 25).—This is a good bunch of the Mandy Lou pictures, a kind of "Adventures of Marcella." The best part of the offering is that the pictures enacted are a rough burlesque on the part of the film that preceded it. The Tale of a Chicken, it holds an unusual interest throughout its short length. D.

Difference Between Tweeps (Melies, April 30).—Above, as danced in London, elsewhere, but New York, with moderation, but when it gets to the meeting that concerns Paris—well, it is really typical of the French, that when they do a thing they do it. They not only dance it in Paris, but dance it well, but they get it also. It is very interesting, and just the right length for the picture. Above is a half-reel. It is linked with "Batty Bill," Monkey and Potting.

The Story of the Olive (American, May 9).—One of a series of one-reel dramas that this company is producing, is whipped to industry is mixed with a drama, a sort of drama-educational play, a very laudable attempt and a legitimate subject, and full of local color of the early days in California. Bright, well acted, and full of movement. The foreman, Jack Richardson, tells Don American stranger, Sydney Ayres, a tale of love, jealousy, and a final murder and suicide (rumpus). Caroline Cook, Harry Von Meter, and Virginia Rich are also in the cast. It succeeds in holding the interest to a fair degree. D.

A Dustytown Wooing (Kalem, May 16).—As the title suggests, this split-reel comedy is all about the coloured folks, all-darky stuff. It is a picture as out of the colored comic supplement, holds the attention well, is above all, cleverly acted, but is hardly funny to the hilarious point. Laura Oakley, John E. Brennan, and Victor Eastman are the principals in the dark triangle. Sambo, engaged to Verbena, receives $10 from Bastus, and, having spent that money on Verbena, and, unable to return the money, Bastus demands the return of the money or the surrender of Verbena to him. On the day that he is to get married, in spite of Bastus's objections, Sambo steals a suit from the second hand store and returns to his room to don the wedding finery. Bastus takes the suit away from him and, proceeding up the street, is arrested. Then Sambo claims his bride. On a length with The Girl and the Gendelier. D.

Bunco Bill's Visit (Vitagraph, May 11).—A one-reel comedy offering with John Bunny, Flora Finch, William Shea, Jack Harrer, and Jack Fulton. George D. Baker directed from the script by George Bidwell. Bunny is a plain American farmer, with plain ants behind him, and is granted a better set of interpreters than the play deserves. The farmer is held up by the bold, burglar and robber of the crops, but profit. The town authorities offer a reward for his capture. Farmer Bunny is the next victim, only this time it is his wife in disguise, who is captured by John. Then the real burglar enters, but the lawyers are ready for him, and secure the reward for his capture. It is pictured in an average manner. D.

Caring a Husband (Essanay, April 29).—Wallace Beery, Beverley Bayne, and Baby Garrity, but especially Wallace Beery, are the means of making this one-reel comedy full of humor. The audience will rock with merriment at the antics of the drunken husband who stays out on all-night poker session, and comes home at six in the morning plotting a sub. with the cab driver as passenger. Then he arrives at home, and finds a note from his wife saying that she has sprained her ankle, and that she and baby have gone. The sleuth follows that man who really forms his family, and at the moment that he is about to shoot himself the little tot comes running in to his playmates and saves the situation. Then the wife forgives him, and all is well. On the same length are views of the Chicago Municipal Pottery. D.

The Adventures of the Counterfeit Money (Melies, May 16).—The fifth in the Detective series by Frederick Arnold Kummer featuring the able Barry O'Moore as the self-imposed detective. Omerin Beaz is the producer of this one-reel comic detective drama, and the cast includes Julius Seed as Lepetz, the butler; H. Cooper Cliffe as the story detective, Pamela Logan, Cora Williams, Jos Manning, and Edward Bolden. The whole adventure takes place in a department store, which is shown through insufficient settings. No department store boasting a detective would arrange its goods as shown here. Otherwise, the story grinds out in an average way until the climax which is unexpected, severs of the satisfactory mystery which has been cleared up at the right moment, and serves the victor with a pleasant recollection. Cleaving happens to read about the passing of counterfeit money in a certain department store, and walks the aisles in search of the counterfeiter. He incidentally falls in love with another woman shopper, and both his purchases and hers are returned on the ground that they have passed counterfeit bills. The combination is called out. Octavius is the center of discovering that the counterfeit bill was of counterfeit bills concealed about her, which she exchanges for the good ones when they are presented at the window. Octavius calls on the girl shopper, but she is the wife of the doctor. Octavius calls. D.

Three Knaves and a Heathen Chinee (Nilson, May 20).—Charles Prince is the producer of this short comedy that is only conversed with the dignified game of poker, and may therefore be an eyesore to those of stricter professions. Henry Warwick is the author. Virgil Prince, Joe Richmond, and Horace Newmann are the three city sports who invade the poor Chinese laundryman into their game of poker. Yamamoto is the Chinaman who pretends he cannot play, and then informs the aspiring trio that he has inherited a small fortune from his uncle, the late departed Sam Gong. When it comes to the final game the Chinaman wins everything and in leaving the town in a hurry, posts a notice that informs the sorrowing gamblers that they were very easy. On a length with Seraphina's Love Affair. D.

Marrying Gretchen (Selig, May 6).—The opening scenes of this quite acceptable comedy are supposed to represent Germany, where Heine says good-by to his sweetheart, Gretchen, and leaves for the United States. Later, as a cowboy, he locks two of his companions into paying Gretchen's transportation from Germany, pretending that each is about to win a bride. As a matter of fact, he expects to marry the girl himself, but when the trick is almost turned he loses out. The plot is sufficient for a picture running a little short of a reel, and acting, settings, and photography are adequate. D.

Mary's Big Scoop (Biograph, May 2).—A story of politics and attempted graft, handled with the Biograph Company's customary skill when treating a subject of this nature. It is a consistent plot, and a very well balanced one that considerably fills a reel with quick moving, telling drama. As almost always happens when an up-to-date detective is engaged in ferreting out crime, a dictograph is used in securing the conclusive evidence against the malefactors. A young woman, whose father, a murderer, died in the electric chair, becomes the wife of a candidate for governor, without disclosing the family tragedy. A shyster lawyer in the employ of the Sugar Trust, threatens to expose that will ruin the young politician's chances of election, and to avoid disgracing her husband, the wife disappears. The Sugar Trust is controlled along with necessary political machinations, the discovery work of a Chicago newspaper reporter, a detective, and the reporter's lover's wife. Intelligent acting adds to the interest of the film. D.

A Secret Crime (Kalem, May 2).—Irene Boyle is required to play a kleptomaniac in this picture, and she does it with convincing sincerity. Her suggestive acting, in fact, is mainly responsible for the interesting moments in a story built around the strange personality of a woman, who, despite the indulgence of a wealthy husband, has an uncontrollable impulse to steal. In a rather effective scene, the husband discovers his wife's failing when he finds a chest full of costly laces stolen from various department stores. Mrs. Ford admits that she is a kleptomaniac, and the beautiful life of the country is sought as a cure. Even here she would have been tempted beyond her strength save for the forceful reminder of her little daughter, who, of an spontaneous moment, scribbles on a slate: "Thou shalt not steal." The film is appropriately staged and nicely photographed. Playing the husband, Robert Ellis gives Miss Boyle efficient support, whereas the child is made natural by Adelaide Lawrence. D.

Casey's Birthday (Lubin, May 5).—There is plenty of life in Casey's birthday celebration, which he commences in true Irish fashion by visiting all the saloons in the neighborhood and acquiring an optimistic frame of mind. Meanwhile his wife and daughter are arranging a little surprise party. When Casey appears the celebration becomes so uproarious that a woman on the floor above calls the police. They are appeased with a few of beer. The farce, completing a reel with A Blind Business, is acted with spirit and gets a fair number of laughs. D.

A Blind Business (Lubin, May 5).—Opening a split-reel with Casey's Birthday, is this brief farce showing the plan of two hoboes to make an easy living. A fake blind man seated on a park bench inspires them to steal a conference and place it in a similar position. When the make-believe blind man awakes to find that his "I Am Blind" sign has been taken, he starts a chase, in which the police join. The farce was a few amusing moments. D.

He Never Found Out (Lubin, May 2).—The ill-treatment of husband in this comedy is brought to time by his mother-in-law disguised as a cook. Carl is an impossible bully, who makes life as miserable for his wife that she writes to her mother, as actress, asking for advice. Impersonating a cook, the mother gives Carl a taste of his own medicine, and then reappears in her usual attire. He never knows that the cook and his mother-in-law are one and the same. As directed by Arthur Hotaling and acted by Mae Hotely, Jerold Hevener, and Frances De Meyer, this story by E. W. Sargent is good for a number of laughs. D.

KALEM FILMS

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The chase after Rex, the "Spider"; the outlaw's desperate stand on the mountain ledge; Anna's terrible peril during the battle, a few of the exciting incidents.

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Scene from "THE COMING OF LONE WOLF"

AND THE DANCE WENT ON

A Railroad Comedy

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THE COMING OF LONE WOLF

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Superb 1 *and* 3-*Sheets*

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MUTUAL FILMS

Calamity Anne's Love Affair (American, May 9).—Like meeting an old friend is the pleasant feeling as Calamity Anne's well-known features after quite a long absence greet us again. She is the same old Anne and this time she essays marriage, but only because the man she loves is married. She lives in her same old way, is the rough and ready, generous-hearted woman of yore, and altogether this one reel comedy is as welcome as the sun in April. It is briskly conceived, is full of Western scenery, and after laugh holds it well on its humorous way. Some of the settings and the way the scenes are handled, as, for instance, the wedding, are worthy of note. Calamity Anne, electrifying quite some money, buys the groom's share, and thereafter no blurry clouds rest upon her mind. Then she meets a man whom she learns is in love with and he, apparently, wants her for herself. As the ceremony is about to be performed the wife of the would-be bigamist and her children arrive and the marriage is indefinitely postponed. D.

The Strategy of Conductor 706 (Thanhouser, April 28).—There is a welcome touch of originality in this comedy-romance of street car. Conductor 706 is a genial soul who knows how to treat the whims of his passengers, but his active interest is centered in a pretty girl and her sweetheart, who ride with him every day. The time comes when he can do this girl a good service by putting her father of the car, which he does, preventing that he receive a big dime in payment of the fare. This stands for the young woman's lover and is the instigator of a hasty wedding. It is an agreeable entertainment out of the beaten path. The conductor is made a very natural figure. D.

When Algy Froze Up (Thanhouser, April 24).—The humor in this comedy depends upon the treatment accorded Lord Algy when he visits the Grays for a very cold week-end in the country. Mother determines that he shall become her son-in-law, but daughter thinks otherwise and father is on her side. Lord Algy is snowballed, dropped out of a sleigh and while his alcove snow is piled high over the bedclothes. When the comfort-loving Englishman is told that he must remain in the country if he intends one of the Grey family, he changes his mind about marrying. The film is adequately acted and good photography makes the most of attractive snow scenes. D.

Getting Rid of Algy (Thanhouser, May 2).—The laughable character, Algy, this time goes the stage-door-Johnny route and meets a chorus girl. The scenes in the dressing rooms are very interesting, indeed. And the scheme which the girl invents to be rid of him is also ingenious, and the offering is interrupted with frequent laughs. There are a number of very human touches to the play; it is well handled in every department. Just how Algy, a very human sort of an Englishman after all, is gotten rid of, and later taken to her heart by the girl is amusingly shown for one thousand feet. P.

Our Mutual Girl (April 27, No. 18).—Norma Phillips is charitably inclined, and visiting some of the poorer sections of the city she picks up a poor but gifted musician, and through the influence of Walter Damrosch, whom she takes occasion to meet upon the screen, the gifted possibility is sent to a school for musicians. Mayme Kelso appears in her usual role of the aunt. The offering is well framed and possesses more unity than usual. P.

Lost! a Union Suit (Thanhouser, May 10).—The character of the humor in this picture may be judged by the chief incident in the story. A young lady goes to a party in conventional evening dress. Protruding above her dress is a thread that we are led to suppose has unravelled from the union suit she is wearing. A physician draws out the thread and proceeds to wind and wind until he has a large ball of yarn, and the young woman begins to shiver. The next day, when called to treat a cold, the physician returns the material that previously comprised a union suit. The production is very good, indeed, but the question arises: Was the story worth producing? D.

FEATURE FILMS

Old California (Gold Seal, April 28).—Florence Auguet gives an admirable performance in this two-reel costume drama that saves for the Lubin program one of its most unpleasant productions. Old California would fall pretty flat. A weak story was lengthened by making the action in, not two, but three scenes—a customary mode of stretching a one-reel idea over two reels. First Mr. Auguet appears as Captain Hernandez, a Spanish soldier, who weds Senorita Roberta, daughter of the governor. The second reel is devoted to the stormy and unhappy married life that ends with the death of the soldier. There is a lapse of twenty years, and Vasco, the son, also played by Mr. Auguet, becomes the central character. A former admirer of his mother is now governor, and Vasco, with his old associations, his youth, and inherits the dissipated habits of his father, makes a soldier on the governor's staff. He falls a victim to the charms of an adventuress, becomes disgracefully drunk, and is discharged; but in order to please the fair woman, who is also, the governor allows Vasco to stand by the side of the governor's throne on a ceremonial occasion, dressed in his full regalia. The nothing in this situation would be equally effective if the scene were shorter. Costumes and settings are suitable to the story, and photography is generally clear. D.

On the Chessboard of Fate (Imp, May 14).—Indeed, are the happenings in these two reels of unconvincing melodrama. The author of the remarks committed a long list of errors that few editors would countenance, but they are glaring to remain unnoticed by the least attentive of audiences. The entire film is, in fact, made an impossible action. A man, who has violently insane in it the care of a doctor who hypnotizes his patients. When the man is about to do an injury to a child, and, being hypnotized, serves his entire interest to the doctor. Everybody knows that the will of an insane man is valueless, yet the fact is entirely ignored. Following this and start the author plies one extravagant situation upon another until the hypnotic doctor, himself incriminates to a long series of crimes. It is little more than the acting of Leah Baird and three discrete players to give the needed plausibility, which cannot safely be ignored even in melodrama. The film is very well staged and photographed. D.

A Million in Pearls (Victor, May 15).—The central scheme in the two-reel melodrama is a situation that formed the basis of a dozen stories not some time ago. A well-known society woman, who is the wife of an aristocratic Spaniard, takes a pearl necklace from a jeweler to take home for her husband's inspection. She tells the jeweler to call with other necklaces. The confidence worker then goes to the alienist and impresses that she is the wife of the jeweler, who is insane. The doctor is told to keep him for examination when he appears with the jewels. Of course, the man is forcibly detained while the woman makes off with a fortune in precious stones. Up to this point the plot is much superior to that generally found in pictures of crime, but the subsequent development of the story is more ordinary, with the inevitable pursuit of the criminals ending in their capture. Most of the players act naturally, settings are satisfactory, and photography is good, save that a few scenes are out of focus. D.

The Human Descendant (Rex, June 4).—Rex-made pictures in every respect, for which Robert Leonard, as the director and player of the leading role, must be given the main credit. It is in two reels. Much the same story has been handled in various ways, but evidently it still has possibilities, many of which Mr. Leonard and his company realized. The development is interesting up to a stirring climax, where the picture ends, as it should. The settings, often suggestive of a country hotel and its environs, are attractive, and the acting is natural. Hazel Buckham shows reserve and sincerity in playing the wife of a man who has a son of her own age. Naturally, they enjoy the pleasures of young people together, and in time the husband believes he has cause for jealousy. He discovers his mistake in a manner at once satisfactory to himself and the audience. The film is carefully presented throughout, and photography is generally clear. D.

From the Flames (Thanhouser, April 28).—Evidently a Thanhouser concern was on the job when a country home was burned to the ground, for the fire scenes in this two-reel film are genuine. The views are vivid in the extreme and considerably exciting in connection with the melodramatic story, that reaches its climax in the destruction of the house. There is plenty of quiet, interesting action throughout the two reels, settings are uniformly appropriate, and the principal characters are carefully presented by convincing players. Some new faces have been given the story of a stolen will. A millionaire puts off his disgusted son without a penny, and leaves his fortune to his niece. A discontented chauffeur, in the employ of the man to steal the will and the rightful heir is in a fair way to being swindled out of everything until a quick-witted housekeeper intervenes. She mistakes the will as the clerk is about to hand it to the son, and goes to the lawyer's home so fast as an automobile can carry her. The two men follow and engage a professional housebreaker to regain the papers. In a fight with the lawyer, a lamp is overturned, hence the sensational fire. But the will is taken from the safe and right triumphs. D.

The Island of Abandoned Hope (Rex, June 27).—Made in the Bandwick Islands. (In two-reel drama offers many scenes as novel as they are picturesque. Particularly effective are those showing the rescuing from a wrecked steamer reaching the Island of Abandoned Hope, where they are made captive by a tribe of natives. The chief decides to adopt their lives, but keeps them prisoners in a valley, whose only outlet is guarded. It remains for the boys to discover an underground river leading to the sea, and by this watery passage-way the captives escape. The picture is well directed and acted and photography is clear. D.

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REVIEWS OF FEATURE FILMS

"THE DETECTIVE'S SISTER"

Two-Reel Feature Photoplay Produced by the Kalem Company for Release May 7, Featuring Carlyle Blackwell.

Jack Hurley, Raffles ..... Carlyle Blackwell
Detective Burke ..... Charles K. Ward
Aunt, his invalid sister ..... Nora Gerter

A story that is somewhat weak for two reels of film is the only point to be criticised about this picture. Photography is up to the usual brand, and settings, if not elaborate, are good, and the acting is of a remarkable nature. The plot is intimate and of excellent unity. The characters are well defined, and moreover, easily understood. There is a good deal of mocking around, and there is at all times the hope that there will be injected some excitement to help the play along. If it were to be a psychological study, which is not attempted, the play would be more understandable along those lines. It does bring out the character of a remorse-stricken man very well. The acting has given Carlyle Blackwell another chance to show his ability, and he has been quick to avail himself of this opportunity. Add to his winning personality and natural grace the enthusiasm of youth and the combination is established for the capable presentation that helps the play more than anything else. Nora Gerter photographs well, which, for the part of the invalid that she played, is one of the principal requirements.

The detective is devoted to his invalid sister, who is left in her invalid chair in the park, where she can be in the fresh air. Hurley, gentleman burglar, happens along, and by aiding the helpless girl, begins an acquaintance which soon leads to love on both sides. In the meantime the detective force of the city are watching for the burglar, even to the identifying of his finger prints on the latest safe that he broke open.

Meeting the invalid in the park one day the burglar takes her snapshot and places the developed picture on the table in his room as his greatest possession. The detectives now follow him, the brother of the girl among them, and capture him in his room. They are about to take him away when the brother finds the picture of his sister on the table. Learning the truth, he drags the burglar there, thinking to shame him in her eyes. When they reach the house she, dying of heart disease, is calling for her lover. The handcuffs are loosed until after she has passed away in his arms. Then he is taken on his way to prison.

P.

"HIS SOB STORY"

Two-Reel Feature Photoplay Produced by the Edison Company under the Direction of George Lessey. Scenario by Reynolds Knight. Released May 18.

The Editor ..... Charles Ogle
The Editor's Wife ..... Mildred Wilson
The Reporter ..... Ben Wilson
The Country ..... Mrs. Hamel
The Office Boy ..... Yale Benner
Sweating Owner ..... Mr. and Mrs. William Bechtel
Another Reporter ..... Harry Beaumont
The Nurse ..... Sally Crute

While there are no sensational features in this two-reel drama of newspaper life; while there are no unusual effects contributed by the camera; while there are really no exceptional features of any kind that would distinguish it from other releases, or form the basis for widespread publicity, as a plain, ordinary, every-week release and touching heart story, this play is satisfactory from almost every angle. Truly, this is a fearful tale, stirring the innermost feelings with its pathetic appeal. As the title indicates, the story is built for sobbing; but, unlike some others, it succeeds in reflecting in title. The subject of the plot is newspaper work; and, in a general way, the public are keenly interested in this most romantic—from the outside—profession. To this general interest is added the particular interest that the plot attracts. In the matter of setting, a good many of the backgrounds might be a little less plain. Superior acting is the order with all. Charles Ogle gets in some very fine, if repressed, acting in his portrayal of the dignified editor of the paper. Ben Wilson takes the part of the reporter out of work, and does capably, as always, if in a somewhat minor part. This, by the by, is one of the distinguishing features of the Edison films, where a lead will be cast into an almost extra part to insure a well-balanced and realistic interpretation from the whole cast. Mrs. and Mr. William Bechtel make a fine pair of players.

The reporter comes from the country out of a job and tries in vain to see the managing editor of the *Planet*. Then, dejected, and almost penniless, he wanders into the park and sits down. An exhausted woman topples into the seat next to his. After seeing her safely on the way to the hospital, he tries to find out the troubles of the woman, sure that there is a good story behind it. The editor tells him to write the story; but that it will have to be a good one if he expects to get a job with it. At the beginning of the film was shown the divorce proceedings, in which the editor and his wife figured. Later, she and her daughter, too proud to accept alimony, are shown slowly starving to death. The reporter is unable to locate the woman at the hospital, and goes back to the newspaper office, where he imagines a set of circumstances—these being the truth of the thing—writes the story, and hands the story, together with a picture of the little girl, which he found in the handbag of the woman, to the editor. Of course, the editor recognizes the picture, and reads the story, which was shown on the screen as the reporter was writing it, and hurries with the reporter to the hospital, where he is soon clasped in the arms of his divorced wife. Out of gratitude, he gives the reporter a card to the city editor to put him to work.

P.

"THE MASTER ROGUE"

Two-Part Feature Drama Produced by the Kalem Company for Release May 4. Featuring George H. Melford.

Albert, master rogue } ..... George H. Melford
Frank, blind brother }
Pentice, retired broker ..... William H. West
Louise, his daughter ..... Maria Ana
Buddy, Frank's pal ..... James H. Horne
Armstrong, quack doctor ..... Edward Glaser

What an average plot will become when it is attached to an unusual feature as in this case is well shown here. The unusual feature is that one man plays two roles. This has been done before, but this does not detract from the interest. George Melford is the man. He plays the leader of the gang, and also his blind brother. The plot is cleverly constructed so as to bring them on a few occasions into the same scene, and at other times is held still while the substitution is effected. There were a number of these incidents that might have given the play the unusual element were the audience taken into the secret that the one part was taken by two men, for outside of this there were really no exceptional features to note. The double exposure used was excellent, it being impossible, even while on the lookout, to detect the lack of sharpness when the one character was on the screen in two different make-ups. The blind man creates the note of sympathy. There is a good deal of excitement throughout the film, which is placed in somewhat drab settings, and the photography is up to the mark. George Melford, of course, was given the principal role, and creates a vivid contrast where he assumes the role, first of harsh nature and then of the more lovable blind brother.

The twin brothers are strikingly alike in looks, but while the younger one is blind and sells papers, the older one is the leader of a gang of pirates. The younger one gets into the path of an automobile and is taken to the hospital and thence to the home of the banker whose auto ran into him. Later, at his home, the banker adopts him and advertises a big reward to a surgeon who can restore his sight. The elder brother reads the ad. and lays his plan, whereby the younger brother is brought to the office of an unscrupulous doctor, drugged and carried away, having his clothes worn by the elder brother. The latter is taken to the home of the banker, and when the bandage is removed, of course, can see. The banker sends the check to the doctor. The customs officials have been following the gang up and now surround them in their den. The elder brother is blown up by his own bomb, while the rest of the cast is captured or shot. The younger brother is then led home and the girl promises to marry him. The check is returned to the banker by the police.

P.

"THE TATTOO MARK"

Two-Part Special Feature Produced by the Vitagraph Company Under the Directorship of Ned Finley, from the Scenario by Grace Burton. Released April 28.

Dan Brogan ..... S. Rankin Drew
Sally Brogan ..... Ada Gifford
Dan Brogan, Jr. (as a boy) ..... Gerald Griffin
Sally Brogan (as a girl) ..... Leslie Hamill
Steve Brogan ..... Richard Leslie
The Marquis, a crook ..... Ned Finley
Sam Lee, his companion ..... Edna Holland

Perhaps the most dependable assets in these bi-weekly features that this company is producing are the casts, of which there is an ever admirable selection. No matter whether the offering be drama or comedy, mystery or child sketch, the right actors are to be found in the right play. That is the feature which makes these offerings so delightful. In the present instance we have one of the members of the Drew family to take the lead, the hard-working Ada Gifford playing opposite him, and for villain what more ferocious rogue than Ned Finley himself. So much for the cast.

The play itself is a detective story and has proved exceptionally feasible for clear presentation on the screen. Not only that the play is exciting, and at times intensely emotional, but it is so clever that it excites the respectful attention from the start. The scenes are long, and the sets are so arranged as to give the height of realism to the action, and also to make a number of notable picture groupings. The cutting of the film is good.

The father, a hot-tempered man, beats the little brother and the sister. In these early days is brought out the gift of a locket to the sister by the brother and the tattooing of a design on the arm of the brother by a local shoemaker. Then the brother runs away to escape the lickings of his father, and in a strange city is given a home by a couple of clever thieves.

Fifteen years elapse. The boy is a successful thief, and in company with his fellow thief and his woman companion they rob a jewelry store of a celebrated diamond. It is a clever scheme and beautifully executed. The woman detective is assigned to the case, and she soon traces the man to his house. However, she is captured in the act of spying and tied to the bed in the next room. Here the young fellow comes to choke her, when she recognises the tattoo mark on his arm. It is her brother. He then helps her to escape, but is shot by his companion, and dies after the police have captured the other two.

P.

THERE WAS NEVER any doubt in the mind of Mary Charleson that "Mr. Barnes of New York," the Vitagraph Theater feature, would be successful. The reason is simple. In the making of one of the scenes for the picture a black cat, with feline tread and utter indifference to the fact that a director was in the midst of an explanation as to how the scene should be played, calmly walked into the scene. Miss Charleson jumped for the cat, corraled pussy, and stroked its fur. The scene was demoralized for a moment, but Miss Charleson and the other players realized that good luck in the shape of a black cat was not to be disregarded.

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GAUMONT

FEATURE FILMS

Her Fighting Chance (American, April 27).—The best seller novelist in this two-reel story of literary people is so engrossed in his work that he has little time to devote to his wife and children. Therefore, the wife fritters away her affections at bridge parties and teas. Neil Dare, a young author with literary ambitions, writes to James Corbin, telling him how much the appreciation his work, thus opening the way for a friendship. After the book is booster Neil is her guest of the literary critic. James goes to Dare's studio for material for his next book. Dare rules that Neil shall rescue the author's wife from a runaway, and presently they become warm friends. The former school teacher warns the husband also wants to join the writing fraternity, and assists in developing a talent that blossoms forth in an immediately popular novel. Neil sacrifices her friendship with James that husband and wife may be brought closer together by the bond of mutual interests. It is an entertaining story, attractively staged, and very well acted. Photography is clear, a virtue seldom missed in the productions of this company. D.

The Broken Chain (Kleine-Cines, May 8).—Quite appreciating the beauties of substantial Italian settings and perfect photography, as Americans seldom do, we were impressed with the slow movement in this two-part drama. It is typically Continental in subject and treatment, rather too Continental, perhaps, to make much of an impression in this country. Briefly, the story concerns an heiress, Helen Reynolds, who dreams of her ideal man, and thinks she has found him in Vargas, a poor artist. He marries her for her money, and having squandered most of it secures a divorce. Later, they meet at a house party, where Helen warns a young friend of hers, who is on the verge of falling in love with the artist, evidently a man of no little charm. For a climax we have a dramatic conflict between Vargas and Helen, in which the woman is told that she is a chain around his neck, reminding him of a past he wants to forget. A few moments later she falls dead, thus breaking the chain and ending the story. There are many fine scenes in the film, and a few unusual photographic effects. Unfortunately, the merits of the story do not equal those of the production. D.

When Conscience Calls (Lubin, May 7).—George Terwilliger is the author and director of this two-part melodrama that is well produced to make the most of a not very inspiring story. Staging, acting and photography are all that need be required, but the plot is too artificial to become impressive. Duncan, a young married man, is saving money that he may buy a ranch, when Miller, a friend, induces him to invest in profitable shares. Miller turns out to be a crook, and after Duncan's money is gone he steals into the bankrupt promoter's library and in a struggle knocks him senseless, having pocketed a roll of bills. Telling his wife that he is going to hide in the Everglades until the excitement blows over, Duncan disappears, and through many scenes we see the hungry man on the verge of exhaustion while a posse vainly tries to locate him. Strangely enough, the wife succeeds with no effort where a dozen men hunting for days have failed. But a detective follows her and Duncan is arrested. Meanwhile Miller is suffering from heart disease, and fearing to meet death with more sins on his conscience, he refuses to press the charges. In the closing scene the two men are again the best of friends. Kempton Greene gives a sincere performance as Duncan and the wife is attractively presented by Mary Keane. Herbert Barker is well cast as Miller. Among the best scenes in the picture are those of a forest fire that threatens the lives of the fugitive, his wife and a detective. D.

LICENSED FILMS

The Evil She Did (Solax, May 9).—The rather scant plot in this drama might reasonably be concluded when the reel is about half run. What follows suggests an unnecessary anti-climax, not very closely connected with the preceding scenes. The story is simplicity itself. The belle of a fishing village is a heartless flirt, who accepts the love of any one who happens along. Tom and Jack, brothers, take Marie seriously, and come to blows about her while fishing on a small craft far from land. Both are drowned and their aged parents are broken hearted. Marie's next victim is to be the manager of the fishing company, but he is called away, and from the way interposed in the concluding scene, we gather that this time the girl has fallen in love herself. The most effective part of the picture shows the death struggle of the brothers. Harriet Notter, William Stowell, Edwin Wallack and Jos Hamilton give adequate interpretations of the chief roles. Photography is clear. D.

Sandy and Shorty Start Something (Vitagraph, May 9).—There is not much in the way of a story in this farce, introducing two trouble-making tramps. They commence their mischief-making by stealing a horse and wagon for a joy ride. Later, they take a peddler's cart, and in time try their skill on roller skates. Of course, they run amuck of the police and an angry crowd. Robert Thornby, George Stanley and H. E. Haskin are the principal fun-makers in a well-produced film that fulfills its purpose. D.

Making Him Over for Minnie (Essanay, May 9).—A very crude young man is transformed into a well-groomed person because his girl thinks he is worth the trouble. Imagine her grief, then, at finding another young woman in the act of stealing the finished product over which she had worked so hard. Fortunately the youth comes to his senses in time to save the love of the girl who prevents him from rounding a lonesome beach. As played by Ruth Hennessy, Beverly Bayne, and Lee White, the picture is entertaining. It is satisfactorily staged and photographed. D.

Tight Shoes (Kalem, May 22).—A higher class comedy that will appeal to all who have ever had on a tight pair of shoes. It is a fine vehicle for John E. Brennan. In the cast are also Bennett A. Molter, Ruth Roland, and Augustus Chandler. Well mounted and photographed. The roommate are invited to the wedding, and the thin one steals the fat one's shoes. The latter bobbles in with the shoes that are too small for him. He takes them off under the table to ease his feet, and the roommate across the table steals the shoes. Thereafter there is a succession of shoe stealing, intermingled with it are the scenes surrounding the send-off to the bride. It is on a par with Advanced Styles for Fall and Winter, 1914-1915. F.

Advanced Styles for Fall and Winter, 1914-1915 (Kalem, May 22).—A designer of styles shows, graphically, how they are conceived and drawn for reproduction by the garment manufacturers. Some of the coming styles are shown. On a length with Tight Shoes. F.

The Vengeance of the Yaqueso (Kalem, May 23).—With the present Mexican crisis it was but a matter of time until the first picture appertaining to that people was released on the market, and the Kalem Company has won the honor. About the subject is all-Mexican. There is just enough action for a one-reel picture. More would have detracted from the simplicity of the plot and through it the emotional acting that is possible with the more leisurely treatment. Superlative photography and a cast that included Willis Sweatman, Gustave Nienaber, Robert Chandler, J. Lindley Phipps, and Richard Cobure made the offering what it is. The best work was contributed by Willis Sweatman, who gave a new demonstration of her talents in the part of the emotional and shy senorita. She loves the aide of the commandant to whom her father has mortgaged her. Her servant kills the commandant out of revenge for an insult, and the aide, thinking that the girl has done the deed, assumes the blame for the dead himself. Later, the servant confesses, and the young people have a bright path before them. F.

A Tight Squeeze (Edison, May 23).—One cannot but sit in admiring interest as one after another of these one-reel dramas, the Dolly of the bathing beauty episode, this is the eighth of the series by Acton Davies, and he certainly manages to make her pass through an interesting series of adventures. Keeping the same editor and office staff in each, every new installment brings variety of action and interest that sends the spectator away in silent admiration at the success of Acton Davies in this new field. Not only eminently satisfactory in every detail of good picturing and plot, but superbly cast and acted as well is the complimentary verdict, and, most lucky concern where all else is above such comment, the interior of the tough saloon is set in keeping with the exterior that is past. Mary Fuller, Dan Mason, Edward Earle, Charles Ogle, Warren Cook, Julian Reed, Arnold Price, and Harry Davis are the cast. The gentleman to whom a large part of the success of the play is due is Walter Edwin, the director. Just why it is called "A Tight Squeeze" is brought out, when Dolly, imprisoned in the cellar beneath the saloon, calls for help through the coal hole, and is dragged out. It is a tight squeeze. The plot also suggests the fact of her rescue is in danger from the monsters when Dolly goes into their saloon rendezvous disguised as a Salvation Lassie, and bears the ground of the cub reporter in the cellar beneath where he was thrown by the Italians, who then tried to get rid of him, mistaking him for a detective. Meaning, Dolly brings the police, and gets the "scoop," when the murderers confess in court. F.

Hearst-Selig News Pictorial (No. 19, May 4).—While no actual war pictures are shown there were many scenes of embarkation and views that would tend to raise the national enthusiasm that evoked applause in the theater where it was first shown. Baseball in the National League, and at Wellesley are contrasted, the Shakespeare Centennial celebration, and then for comparison the well-drilled regiments of Huerta. It was all interesting and photography good. F.

A Week-End at Happyhurst (Edison, May 4).—Yes, the commuter who has always been the subject for legitimate fun, and continues to furnish some fine material in this current month, that is. Charles H. Hoyt has contained the material from his very own, and then lent same casual critic confer the most credit upon the producer, has directed the play himself. It is a crackerjack scenario and has been placed on the screen in a crackerjack manner. From beginning to end amused smiles alternate with hearty roars of appreciation. Dan Mason, Edward Boulden, Jessie Stevens, and Frank A. Lyon are the principals. The commuter, persuades his friend to visit over Sunday "out home." The prospect that he describes would put a suburban real estate agent to shame. Arrived there all is different. A cold walk followed by a cold supper and a cold bed and then to be routed out of even that at three in the morning is his experience. The children annoy him, and go down the food. He makes his exit, while the family lies sleeping and waits at the station until the next train arrives—three hours. F.

The Saving Presence (Biograph, May 4).—Capably directed, finely photographed, but with a plot that leaves one a trifle in doubt. It is a one-reel drama contrasting the idle rich and the idle poor. An [illegible] making more the play, but no matter how many the strikers [illegible] to hold the interest. The mill shuts down, and the workmen, and the single workwoman with the child is not crazy, leave. The woman with the child, opening into the kitchen of the mill owner's home. He leaves and the women in the house are alone. The disgruntled men enter, and force the idle spending to sit down with them and dine. Then the poor woman enters from the kitchen, and the disgruntled men leave. The next morning we are informed that "gratitude brings equality," but it seems hard to believe, for the last scene shows the woman trudging down the road. F.

COMING

The Curse of Greed

FIVE PARTS

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MELIES G BRAND

THANHOUSER FEATURE STAR

MAUDE FEALY

FEATURE STAR THANHOUSER

LICENSED FILMS

A Snakeville Epidemic (Essanay, May 7).—A woman and a donkey happen to be stricken with illness at the same time, and while a physician minister to one, a veterinary surgeon attends the other. When a mix-up ensues and the sufferings of woman and beast continue to be acute, the medical advisers prescribe extreme remedies, but an unfortunate confusion results in the treatments being administered erroneously. The woman experiences the rough handling reserved for donkeys, while the donkey is nursed inside the kitchen. Victor Rottel, Margaret Joslin, and Harry Todd, supported by a donkey with lively hoofs, get considerable amusement out of a possible tragedy. D.

Gilligan's Accident Policy (Biograph, May 7).—The farcical idea in this brief story of the trail with Madison Three is very good indeed, likewise its treatment. The Irish laborer in question buys an accident policy for $1, and then runs into all sorts of dangers, hoping to win the five hundred dollars if he is injured. He comes to bear a charmed life, however, and is disgusted to return the policy. Possibly he does come only to be knocked unconscious by a biscuit baked by his daughter, a pupil at a scientific cooking school. An amusing half-reel. D.

Maniacs, Three (Biograph, May 7).—Three cut-throat cads are said to have their heavenly days strike them in the same hour, unknown to each other. Each receives a friend to impersonate an escaped maniac, the plan being to rescue the girl whom she is about to be strangled. The impersonators and the real insane man meet at the young woman's home, where there is a most convincing tableau when the husband appears. Of course, he knows all not know that she had a rendezvous, and they are properly squelched. This farce, coming a reel with Gilligan's Accident Policy, is prettily presented. D.

Gaumont-Kelly News Pictorial (May 7).—News events very much in the public mind are clearly pictured in this issue. Among them are interesting glimpses of American soldiers and refugees in Mexico and Galveston, Tex.; the endeavors for the Colorado strike victims being easily cared on Broadway, and scenes of the suffragette parade in Washington, D. C. D.

Hatty Bill and the Bolcide Club (Majestic, May 7).—Admirers of Hatty Bill should help their favorite's cause to their utmost, for it is quite equal to the qualities found in previous releases of the same type. According to the laws of the Bolcide Club, to which Hatty Bill belongs, he is bound to kill himself. He tries to end his life in various ways, but every method fails, and eventually he marries, forgetting all about his obligation. Long years later, he wins a pardon in a most unexpected fashion. D.

His Last Call (Vitagraph, May 7).—Extremely sympathetic and very well produced, with some excellent double exposure scenes, is this drama of the last days of an old actor, played by Charles Kent. Huntington is able to pay his board bill only through the kindness of Irvin, a stores mgr. and then comes a very sad loss, for one of his former successes is to be revived. When Huntington applies for the part he finds, however, the manager tells him that they must have a younger actor. On the opening night, the youthful star is so hopelessly intoxicated that his appearance is out of the question. Huntington plays the role, and receives his last curtain call from an enthusiastic audience. A few moments later he dies. Mr. Kent is an expert at portraying gentlemen of yesterday, and here aristocratic bearing, such as the same latter in this film. The supporting cast is efficient, and Tefft Johnson has supplied a capital production. Arthur H. Ashley wrote the scenario. D.

A Lady of Spirits (Edison, May 25).—Another sentimental experience in the Wood Hall stories featuring William Wadsworth, the scenario being by Mark Swan, the staging by C. Jay Williams, and the supporting cast, including Arthur Housman, Kathleen Humphrey, Mrs. C. Jay Williams, Lindy Conway, and Harry Eyton. There are a number of infrequent laughs in the play, but the ghostly atmosphere, which is really well carried out by some admirable double exposure, tends to detract from the humorous humor of the situation. If has been well conceived in the strategy of the settings, and, as a whole the offering will please. The old mill where Lyn is a boarder, the seats of her self-lives in a house where the seats of her enemies by marriage have been in the least are the retiring which pair the world champion their cracked voices. But when his ex-fiancé introduces Wood H. to the old maid, Lyn and Lyn's aunt take him to her home for dinner, and the ghosts do disturb him. They succeed in driving him from the house on the run, the old maid after him, but to sales at every turn, while the ghosts, the old man with the chain, the crazy bride, and the hideous old woman shout in their attic seclusion with great rapidity. D.

Could Versus Money (Vitagraph, May 4).—Another instance where Maxwell secures the worst of it at the hand of the little fellow (Lloyd). C. A. Wood is the author, with Van Dyke Brooke as the director. In the cast are Norma Talmadge, Van Dyke Brooke, Leo Delaney, Mrs. Kimball, James Lackaye, Rose Tapley, and Mr. Marble. There is a good deal of comedy possibility, and to judge by the laughs at the theater it was well appreciated. The attempts and interposition of this manager into the affairs of one-reel releases. The story with the usual twist is will that his niece must marry or be disinherited. She loves and the lawyer arranges a marriage of convenience. After the ceremony the uncle makes them both live with him. The man is to pay to live with his wife, while she lives with disdain. Uncle brings back his wife, newly married, and the complications of the new woman cause the other to lean toward her husband, and the last sees them in love, in action. D.

The Mystery of the Amsterdam Diamonds (Edison, May 26).—A thing occurs in every way, one that would otherwise call for the height of praise in each department has been spoiled, or rather some of the illusion shattered by lack of care in the editing. This one-reel story, the work in the office of Chief Detectives, staged by George Lessey, with Ben Wilson as the lead, and George Foster, Robert Brower, William Bechtel, Mary Alden, and Harry Spottiswoode in the cast, is clever in the conception of the plot, the characters well cast and acted, and suddenly ends with the exception of the jewelry store, and the inquiry and quizzing of several there. The climax is strong. The Americans rank the English for their best detective in catch Moonstein, the jeweler, in the smuggling that they are sure he is about to try. Evidently Chook, the detective assigned, has missed the boat. However, the jeweler makes the acquaintance of a pleasant bearded acquaintance, and later in New York has him call at his store. From this visit the bearded acquaintance, who is Chook, finds out that the jeweler always occupies the same cabin, and in this way is able to catch him with the goods, which are trick to smuggle from the other on the pier in leaving the steamer, there are to guards to watch them having the D.

Dee Yak Bowling (Selig, May 5).—To all out a reel with Marrying Chesebro, Hobart Smith has supplied a very brief instalment of his Salisbeen. Dee Yak Bowling does not cover more than seventy-five or possibly one hundred feet of film, which seems too little of a good thing. D.

Bronsho Billy's Close Call (Essanay, May 7).—There is some action and more humor in this Bronsho Billy release. G. M. Anderson is supported by an able company, and the result is a more entertaining picture than the synopsis might suggest. Both the drama and the comedy are culled from the misunderstanding which leads Bronsho to believe that another man is making love to his wife, while he goes to see about it, the overtaken dig a grave for the offender; but when Bronsho finds his wife in the other man's arms, he does not shoot. Rather he escapes on a pawing horse and, after getting almost out, returns to the medicine and seems to want to be the man changes his mind and marries that his supposed rival is his wife's brother. The picture is well staged and clearly photographed. D.

The Greater Love (Essanay, May 8).—Stories similar to this one are released with great regularity, and generally their simple appeal to the sympathies of an audience is unmerited. Because of the pleasing acting of Irene Warfield, Bryant Washburn, and players in their support, it is only fair to say, however, that The Greater Love is rather better than most films of its type. The situations are adroitly handled to make the most of the pathetic sacrifice of Molly, a poor girl, who gives up her sweetheart rather than hinder his career. Bob enjoys a phenomenal success in business, and at the same time wins his way into the good graces of a young woman of wealth and social position. At first it appears that Molly is going to make a fight to hold her sweetheart's lover, but later she withdraws and meanwhile only smooths the way for his advancement. In regard to staging and photography, the production is creditable. D.

UNIVERSAL FILMS

Willie and the Mouse (Eclair, April 26).—The merit of this one-reel offering has come from Allen in Wonderland, but the narrative presents some different lines. It is a bit drama from beginning to end. Clara Horton is a talented little miss, and takes the part of the prisoner who is in love with a menial in the house of her father. When her mother decides to kill the king mouse for a stick which proceeds to solve the mystery of her love affairs by finding out with whom she is in love. The very nice finishing touch is the marriage. This little bit takes back the heart of every woman. The settings are very good, and the photography is presented with rich brilliancy and excellent lighting. It holds the interest every moment of the way. D.

The Serpent (Eclair-Universal, May 8).—One of the first films made after the recent fire of this company, the Eclair, is the re-assembling of the future output, appears to have been a portion of those that fell the product with fewer and fewer. It would be unfair to compare it to a more vigorous one-reel subject that this adventure-drama filled to the brim with suspense-provoking excitement. The photography is clear, some of the sets are very effective (above the average), and the play is presented by a cast of forceful and virile actors. One fault, common with other subjects as well, that I have noted with a decided shake-up of characters in close-up scenes. It would all the difference if hand and shadow are the subject where the financier has lost all his money and has left only some worthless stock. The value of this has risen without his knowledge, and a rival group of men are trying to buy up the stock. The servant overhears their plot and tells the stock. Then he escapes and goes for aid. He arrives back at the house, where he causes the man who would rob his master to be arrested. Then he resumes his position as servant. F.

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**A LADY OF SPIRITS
Sixth "Wood H. Wood" story.
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**THE MYSTERY OF THE AMSTERDAM DIAMONDS
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*LOST—A PAIR OF SHOES
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REVIEWS OF FEATURE FILMS

"A PACK OF CARDS"

Two-Reel Feature Photoplay Produced by the Lubin Manufacturing Company Under the Direction of Edgar Jones. Scenario by Male B. Havey. Released April 30.

Tsinetis ..... Louise Huff
Paul Trever ..... Elmer Jones
Jack ..... George Gebhard
Pierre ..... Thomas Walsh
Police Officer ..... Harry Lonsdale
The Commandant ..... James Daly

Opening well with a pregnant possibility of subject and an introduction that is an intimate part of the play itself and therefor getting under way all the quicker this feature grips the instant attention, holds the ready imagination with its realism—it speaks from the screen a true tale of the frigid perils of the Canadian Northwest. It is easily one of the strongest of the month's output.

The characters are well differentiated, and all are strong, manly or womanly specimens of the human race. They either excite the partisanship or arouse the extreme antagonism. They are superbly acted by the above cast. Their earnest efforts have been amply rewarded by the results. The play skips from scene to scene, and eliminates the weaker situations. One strong possibility succeeds the next, and not only on this, but in the way the flash-backs have been handled, the offering shows the commendable daring of the producers.

The subject of the Northwest is pleasantly presented by means of the snowy surface and the excellent interiors, all brightly photographed. Pierre, the drunken husband, mistreats his wife, she doing all the drudgery while he drinks and gambles with his friend, the professional gambler. She meets one of the Northwest mounted police, who helps her, and ultimately they both fall in love. When the husband suspects the truth he locks her out into the frigid air. The officer happens upon the scene and takes her to his house for shelter. There conscience comes to her salvation and she decides to return to her husband, while he likewise determines to do his duty—and return to work. In the meanwhile the husband has been entertaining the gambler by losing all his money and a quarrel springs up. The gambler is shown hurriedly leaving the house. When the wife and the officer return they find the husband slain. Other officers riding up accuse the officer of the crime. The wife calls on the gambler in company of one of the brother officers, and without letting him know that she knows about the murder, she plays him a game of cards for a kiss. Having secured the pack she signals the brother officer, who is outside, and the gambler is captured. On the floor beside the murdered man was found the card missing from the pack of the gambler. Thus the officer is cleared of the charge and later marries the girl. F.

"THE DISHONORED MEDAL"

Four-Part Feature Film Produced under the Direction of W. Christy Cabanne for the Continental Film Company (R. and M.). Booked for Special Release.

Zora ..... Miriam Cooper
Lieutenant Dubois ..... George Gebhard
Admiral Rio ..... H. A. Walsh
Son of Admiral ..... Fraaz Bennett
Anitara ..... Mabel Van Buren

What chile-con-carne would be without the chile, is about what this big production amounts to without the necessary setting. In every feature that may be mentioned the film shows the marks of a master hand. But in the matter of settings, for the story was staged on the Coast and was supposed to happen in Algiers, it fails wholly. The expedients used to conceal the defect of the proper backgrounds are in themselves one of the cleverest deceptions of their kind that have ever been attempted—either close-ups or else broad scenes with no incriminating points in the background have been almost invariably resorted to. But it is all of no avail. There is not a single instance of the Moorish architecture, and even in the interiors the sets seem to lack that which would stamp them as genuine, or even closely associated with the proper atmosphere. It seems too bad, for the rest of the play was highly admirable.

To those acquainted with the Cabanne eye for exteriors no further recommendation need be given. They are both brilliant in the reproduction of the bright atmosphere, and chosen with the most artistic angle in view. No extraordinary scenes, but such as might be encountered in the African semi-desert served to bolster the action over the entire length. There is nothing but praise for the settings, per se, especially in their relations to the final battle, but they are not pertinent to the supposed locale.

Histrionically the actors handled their exotic parts with distinction, especially in conveying the religious tone, the Mohammedan belief and simple superstition, their frensied adherence to their beloved rites, and their straightforward manner of personal demeanor. The make-up of the father and son was of the best. George Gebhard, veteran, contributed a distinct characterization to the part of the foreign officer. While not a sympathetic part, it was capitally done. He shared the honors with Miriam Cooper, who before her early screen death furnished most of the emotionalism to the play. The essentials of the plot are wronged womanhood and revenge. The latter is the motive that carries the story through the remainder of its length until the righteous end of the French officer.

The medal in question is the medal of the Legion of Honor, given for bravery in the field. The foreign officer presents it to the girl he has betrayed. Years later her son, grown up, wearing the medal, joins in the insurrection of the natives. The commandant of the foreigners by this time is the same officer. In helping to save the promised wife of his sworn "brother," the son discovers that he has killed his father. Thus is retribution visited on the guilty after many years, while the son is led away to be shot. F.

"THE OLD FIRE HORSE AND THE NEW FIRE CHIEF"

Vitagraph Comedy-Drama in Two Reels. Written by Kate Price and Charles Brown and Directed by George D. Baker. Released May 5.

The Old Fire Chief ..... John Bunny
The New Fire Chief ..... Kate Price
The Mayor ..... William Shea
Secretary Woman's League ..... Ethel Lloyd
Her Mother ..... Flora Finch

John Bunny and Kate Price are the heavyweight stars in a novel story containing a little bit of everything that photoplays are heir to—comedy, burlesque, drama, satire and sentiment. There has been nothing like it before, which in itself is an unusual recommendation for a picture. And added to the value of a fresh theme is the merit of a very cleverly arranged production that varies the tone of the entertainment without once ceasing to be entertaining. The readiness with which scenes of frank burlesque are merged into others of frank sentiment, is pleasantly surprising. It takes skill to twist the emotions of an audience in such a hasty manner.

A combination of burlesque and satire is found in a triumph of the feminist movement that deposes John Bunny and places Kate Price at the head of the fire department. Soon the wave of advanced ideas calls for an improvement in the fire apparatus, and it is ruled that horses must give way to motors. Here is an opportunity for a touch of pathos, for the favorite animal with all the fire laddies is sold at auction. Bunny, no longer in uniform, finds the old fire horse being cruelly treated and buys it for his own use.

Meanwhile the department is going to pieces under the feminine régime. When an alarm sounds the new chief telephones headquarters to have the engine call for her on the way to the fire. Then she proceeds to make an elaborate toilet, with the result that the apparatus is detained many precious moments before her door. After a much delayed start the engine breaks down, and it remains for Bunny and the old fire horse to reach the burning house where the life of a bed-ridden woman (Flora Finch) is imperilled. Bunny directs the rescue work, and the secretary of the Woman's League, who previously deposed him, is the first to call for his reinstatement. Kate Price flees before a howling mob.

The fire scenes and others less difficult are finely staged in this very well acted and altogether effective production. D.

"THE REDSKINS AND THE RENEGADES"

Two-Part Indian Feature Drama Produced by the Kalem Company, Featuring Princess Mona Darkfeather. Released May 20.

Chief White Eagle ..... Big Moon
Swiftfoot, his daughter ..... Mona Darkfeather
Chief Red Bird ..... Eagle Wing
Red Feather, his son ..... Art Ortego
Burns, Indian agent ..... Charles Bartlett
Burns, renegade leader ..... Roy Downs
Chiquita, his wife ..... Agnes De Lizio
Sandie, her father ..... James Davis

Never has there been a picture of similar length with more action in it. The very whirlwind of movement if nothing else would suffice to carry the attention. Then also it develops a lot of interest in the way in which the unexpected springs from every other scene. It reminds one in places of the "Western" melodramas of the early days. Ride and hold-up, robbery and pursuit—so it goes. And yet through the whole length of film not a shot is fired. Perhaps the modern drama has improved over the older offerings. For producers who have succeeded so well with Indian stories, no further praise need be given other than that the play is fully up to the best of that class of output, and in some features bears added interest.

Burns, Indian agent, receives a letter stating that the pay for the Indians is following the letter on a "prairie schooner." The chief of the renegades overhears the Indian agent telling the Indians, and with his band secures the money. They bury it at a certain place. The Indian tribe divides over a love match between the children of two of the chiefs, and the half moving settles down where the money is buried. When the renegades attempt to recover the money, the Indians capture them and return the money to the agent. This short synopsis does not nearly cover the total action. F.

Breaking Eyes (Pathe, April 26).—Light drama is the verdict for this two-reel play that is booked as a comedy, but which fails to call forth any great amount of laughter. There is present at all times the pleasantness aspect of the plot, and one or two situations tend toward the comical; but, on the whole, it is distinctly not a strong comedy. But what it may lack in laughter it makes up for in every other way. To begin with, there is a complete plot, and it is staged with all the best presentation possibilities of the hand of the foreign films as concerns its beautiful photography and rich settings whether in the open or in the interiors. Again, in changing from one distinct picture to another, the director has used expedient judgment, the variation from half to full close, and back to three-quarter, lending an extra bit of interest and variety. The play proceeds upon its plotted way, there is not the least suggestion of the stagetics or the suggestive, and if it does not call for laughter it at least excites the admiration. One glaring anachronism must be mentioned. The husband gets out of his bed, leaves his wife sleeping in the middle of the night, and finds the jewelry shop open for business. This is probably an oversight on the part of the management, but it is a most noticeable one. Jay Ferry, the well-known actress of lighter roles, takes the part here, and some of her pantomime is of the most excellent kind imaginable. She is supported by two boys who take their parts in sympathy with the spirit of the production. The German proletype of "Stage-door Johnny" did not disappoint, is carried by the actress at her best. On the whole, the picture is one that will be naturally enjoyed by a multitude of imitation pearls and diamonds as it has Mary his friend, probably a rival, borrows money from a real shark and buys her the real necklace. Then she wears while the friend keeps the imitation. At a dinner as authority on pearls pronounces her necklace worth at least $10,000, which worries the husband, for they have been married in the meantime, until he gets on to the night's game sold, and finds out that the necklace is an imitation, for the friend, after the marriage, had made shift to exchange the real for the imitation. Then all ends happily, and we suppose the friend was able to repay the loan share. F.

The Tango Craze (Pathe, April 26).—The tango, especially illustrated by two experts, is one of the attractions of this two-reel picture that is quite unlike most of the films based on the dance craze. A whimsical notion, that of a tango germ with which some people become infected, is at the bottom of a story as entertaining as it is extravagant. There is a quantity of lively burlesque showing the antics of a man who goes tango crazy. He breaks up an orderly assemblage in a ballroom, and runs wild through a series of scenes filled with gripping surprises. The nightmare is accounted for by the dream of a man who returns from a dance with strains of tango music still running through his mind. He falls asleep and imagines that he has discovered the tango germ, which he bottles up and takes to a meeting of the Medical Control League. Of course, it creates havoc in the scientific gathering that ends in a mêlée. The various forms of the dance manifestations for the picture, made in Germany, are very fine, as is the photography. It is acted with the proper degree of abandon. D.

A Common Mistake (Domino, April 25).—Altogether charming is this tale of a French girl who leaves the Montrose point of her home in the provinces to win fame as an artist in Paris. It is told in two reels, and exceptionally well they are made to support the atmosphere in which a number of genial folk live. Two old men sitting each night over a chessboard are capital character studies, and nobody can fail to like the pretty Marie, or her small artist-lover, Raoul. Marie runs away from home because, as she explains in a note to her father, she inherits the artistic temperament that craves action and accomplishment. But in Paris she gets very badly and when her money is almost gone, she prays to the Virgin Mary for strength to go back to the old home. She does so, and while the girl is out her father burns the painting. She thinks a miracle has been performed, but it spoils the new career at learning the truth. Events are so arranged that the father is present to sanction the union of the two young people. Marie is played by a very pretty young woman, who is also a persuasive actress. Settings and photography are excellent. R.

Love's Sacrifice (Kay-Bee, May 1).—Thomas Ince and William H. Clifford have prepared an acceptable Western story for this two-reel release, although one rather misleading relationship is likely to confuse the spectator. It is what is practically a prologue, a scene in which the daughter of Indian and white parents is killed by Indians. A little girl that is also to be the daughter is rescued by the parents, and fifteen years later under the name of Little Fawn, as the girl is introduced to society as a Spanish woman, but a party of brave from Arizona appears in the capital and confirm society's suspicion that Cobb's wife is in reality an Indian. Humiliated by such and fearing to ruin the career of the man she loves, Little Fawn returns to the people among whom she was reared and kills herself. As situations may be pointed to improbability in this story with the opening scenes in which a white child is taken from a wagon. The picture is well staged and photographed and holds the attention. D.

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REVIEWS OF FEATURE FILMS

"MAREEA, THE HALF-BREED"

Two-Reel Vitagraph Drama. Written by Carlos De Navarro and Directed by Ulysses Davis. Released May 2.

Anna Schaefer ..... Margaret Gibson ..... Alfred D. Vosburg ..... Stories similar to this one have been done before, but we doubt if the result has been so completely satisfactory. Such a happy combination of players, story and settings, all contributing harmoniously to the end, would be difficult to duplicate. The picture is strong, it is unusual, and it is extremely interesting, for which Anna Schaefer and Alfred D. Vosburg deserve a rather large share of the thanks. In her portrayal of Mareea, the half-breed, Miss Schaefer gives a memorable piece of acting, at once artistic and appealing. She gets below the surface of an elementary woman, passionate, unrestrained, but tremendously kind at bottom. Mareea is made to live as are few creatures of the screen.

Social prejudices do not exist for this woman of the people, therefore when she finds Benny lying drunk in front of a saloon she does not condemn his weakness, but sees in him a human being who needs her help. Benny lives on a river scow, to which Mareea carries him. Then, while the drunken sailor sleeps, the woman brings about a semblance of order in the depressing cabin and prepares a meal to greet the man's awakening. Mareea is so useful that Benny asks her to stay, which she does, happy in having some one to love and pamper. The drunkard is reformed by the wholesome influence of his sweetheart.

Mareea saves a few dollars and determines to spend them on a gift for Benny. When a jeweler insists that the money is insufficient to buy a watch, the woman thinks he is unfair and takes the watch when his back is turned. Three years in jail is the penalty, but Benny promises to wait. Soon the sailor returns to the life of a drunkard, from which he is temporarily elevated by a pretty Salvation Army lass, whom he marries. She is not strong enough to hold him, however, and when Mareea has served her term the pair are pretty close to the depths. Benny falls from a railroad bridge and is killed, leaving a helpless wife and baby, whom Mareea, having overcome her jealousy, is prepared to protect.

The many dramatic moments in the picture are made convincing. There is an abundance of atmosphere in the settings, and the playing of the three chief actors could hardly be bettered. D.

"THE SOUTHERNERS"

Three-Part Feature Photoplay Produced by the Edison Company Under the Directorship of Richard Ridgely and John Collins from the Novel of the Same Name. For Release May 22.

Reed Payton ..... Richard Tucker
His Father ..... Hignew Cooper
His Mother ..... Anne Leonard
His Young Brother ..... Alan Ormiston
Mary Anglan ..... Mabel Trunnelle
Admiral Farragut ..... Duncan McRae
Robert Darrow ..... Herbert Prior

"Breathes there a man with soul so dead,
Who never to himself hath said,
This is my own, my native land."

This quotation, rendered somewhere in the first reel, gives the spirit of the whole play better than anything else. It is a story of the Civil War at the outbreak, and serves to show the hot-headed partisanship that existed when men's feelings ran high. It also is a novelty, in that we have had war pictures galore; pictures of battles, where parrades of men charged and countercharged, where bridges were undermined, and all the rest of the material to which the picture-play patron has become used. It remained for this offering to undertake two new advances. One is the picturing of what took place at home, while the troops were away fighting, and the other was the introduction of the naval battle.

It was this film that was in process of production at the time the Edison studio burned, but the offering as viewed showed no traces of conflagration or let-down in high purpose of achievement. The naval battle referred to was the Battle of Mobile Bay. Of course, it was necessary to use imitations, but the course of the engagement was well shown. Now, in addition to all this, the director has seen fit to show the progress of a land battle—Chickamauga—and with a small company, has at times given the impression of a vast army. At one time they all lay dead on the field of carnage; at others they repeated with decisive magnitude.

The plot varies from the intimate love story to the more spectacular features of the play. In the battle scenes they were adequate at all times, even to the bombardment of Fort Morgan; but in the Southern atmosphere the play has achieved its greatest success. What should be more natural than that a company of actors in the Southern atmosphere, with Southern settings and some months' experience in the Southland, should be able to throw themselves into a play such as this with truly great realism for the result of their efforts. This is the third of the three-reel Edison releases, and stands on a par with the best of the other two.

The war is about to break out, as Caroline has decided, when Payton, lieutenant on the flagship *Hartford*, comes home to find the Apaches, and more particularly Mary, the daughter. The people in the neighborhood are enlisting and the young man is asked where he stands. It is at the birthday party of the maid that he must make up his mind: Love or country. His duty to his country wins and he leaves, while the girl pledges her troth to the rival. Then, in the battle of Chickamauga, the latter is killed, but not before the girl has written him that she does not believe that she can ever love him. Then comes the piece-de-resistance, the Battle of Mobile Bay, where the fleet, with the flagship *Hartford*, storms Fort Morgan. The battle over, the wounded lover is shown being nursed back to health by the maid who has changed her mind and admires him for his stalwart purpose. F.

"THE WAIF"

Six-Reel Eclectic Drama, Featuring La Petite Promet. Released May 14.

The Little Fromet, or La Petite Fromet, as she is called by the theatergoers of France, is an extraordinarily gifted child. She acts with the ease of maturity, yet never suggests the part precociousness that so frequently makes the playing of pretty youngsters a doubtful pleasure. Histrionic ability such as she displays in this excellent picture is seldom associated with tender years. In fact, many studios might be ransacked without disclosing a satisfactory substitute for The Little Fromet in a role so exacting as that of the waif.

With a quantity of detail, the quite elaborate story is woven around the figure of Remi, the waif, kidnapped when a baby and reared among peasants in ignorance of his parentage. The opening reel serves to show the plot of Daubrais, who plans to secure a fortune by having one of the two rightful heirs kidnapped. The other, a sickly child, he believes will die. Then comes a lapse of eight years, and The Little Fromet appears in the character of Remi, a likely lad, who passes none too pleasant days in the squalid home of a laborer. These scenes are finely pictured, but still more interesting are those which show the boy in the company of Vitali, a street performer, to whom he is engaged by his foster parents. The man, the boy, three trained dogs, and a monkey comprise the little band that wanders from town to town gaining a precarious living.

But even here misfortune follows Remi, for when his master gives a street show without a license he is arrested and the boy must depend upon his own efforts and those of his dumb assistants. There is much simple pathos in the struggle of the lad, who, in the course of his wanderings, meets his mother and little brother, but is not recognized and soon is forced to continue his vagabond existence. It is a long story and a continually interesting one that concludes with the discomfiture of the dishonest uncle and the return of Remi to the position that is rightfully his.

The exceptional appeal of this production is partly due to the excellence of the acting, partly to the strength of a carefully developed plot, and to some extent to the unusual nature and beauty of the French settings. There are no dull moments, nor is there an indifferently played part in the entire film. Needless to say, photography is perfectly clear. "The Waif" is among the best of the current feature releases. D.

"THE PERILS OF PAULINE"

Two-Reel Feature Produced by the Pathe Company for Release by the Eclectic Company. Episode Number Four. Scenario by Charles Goddard. Staged Under the Directorship of L. J. Gasnier. Released May 4.

Harry Marvin ..... Crane Wilbur
Pauline, adopted sister ..... Pearl White
Raymond, Owen ..... Paul Panzer
Miss Owen's friend ..... Francis Carlisle
Tom Piermi ..... Donald Mackenzie

Even if one had not seen the second or third scenes of this serial that fact would not detract in the least from either the understanding or the enjoyment of this installment, for the way was cleared by a couple of illuminating subtitles.

The best feature of the offering was, of course, the actual blowing up of the yacht. It was, to say the least, a shock. No mere trifling explosion, but we see a real ship break in the middle, fly in two halves into the air and settle quickly beneath the waves. In the last scene we see the pirate alone in midocean, swimming to keep above the surface. The question: "How does he escape?" is a legitimate prize query.

There were no remarkable scenes, although the Florida settings make a suitable substitute for the South Sea Islands. In the matter of interpretation the best work was probably contributed by Donald Mackenzie, who, besides being an able actor, used a fine make-up to get some hearty laughs out of his part. The scene in the saloon was well handled, and, altogether, the story is fully as strong as any of the previous ones, of good construction, and the only comment is that the "negro" first talked in the dialect and later in English.

The three conspirators, Owen, his friend, and the ex-pirate, engage a French chef and instruct him to poison the food, so that the girl will die. But a brawl ensues between the chef and the pirate and the latter kicks his chef into the street. A native then claims that he is the best cook ever and is engaged. The first meal that he cooks almost costs him his life. Then the conspirators discover that he is not a cook, but Marvin in disguise, using this opportunity to guard his adopted sister. The conspirators place a timed bomb beneath the seat in the cabin and take to the small boat. But the two in danger jump overboard and escape the destruction of the vessel. They are all picked up by the same liner, where the pirate is blamed by the other two conspirators and thrown overboard by them. F.

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"ASHES OF THE PAST"

Two-Reel Reliance Drama, Directed by James Kirkwood. Released May 7.

The Gambler ..... James Kirkwood
The Gambler's Wife ..... Blanche Sweet

The parts of consequence in this film are made of interesting by Blanche Sweet and James Kirkwood that shortcomings in the story are easily overlooked. Skilled direction and excellent acting have made two entertaining reels out of what appears to be a one-reel idea. But in the face of results there need be no complaint on that score. The arrangement of happenings is logical and climaxes ring true. Moreover, there is quite an assortment of pleasing Western locations, all finely photographed.

Miss Sweet has the role of the abused wife of a Western gambler, who is ordered to leave town. He does so, having laid in a liberal supply of whiskey. On their journey across the desert the sorrowful pilgrims meet a family of emigrants, and the gambler's wife takes a great fancy to the baby in the party. Presently they pass on, the gambler becoming more objectionably drunk with each mile traversed. When the adults in the party of emigrants are killed under their overturned wagon, the gambler's wife takes the baby, and, content in finding a new interest in life, tells her drunken husband that he may go his own way. Deserted bandits molest the lone woman, and hearing shots in the distance, the gambler returns to save his wife. Henceforth he promises to mend his ways.

There are a number of capital situations in the film, but best of all is the suggestive playing of Miss Sweet. D.

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REVIEWS OF FEATURE FILMS

"THE HILLS OF SILENCE"

Three-Reel Feature Photoplay Presented by the Bison-Universal Company Under the Direction of Wilfred Lucas from His Own Scenario. Released May 10.

The Girl ..... Clay Madison
Her Father ..... Frank Lanning
Her Mother ..... Beatrice Van

When Gaboriau, the great French novelist, wished to write a story, he had his detective, Lecoq, present the mystery first, and then in order to explain what seemed like a mystery, he went into the past of his characters, and in that way brought to light the reasons for their actions. Now this three-reel drama reverses the process, and by means of the first reel alone shows the antecedents of the young people in the play, and kills off their parents. This part of it is very well done, the train of prairie schooners, and the attacking Indians, but we have seen plays where the same thing was handled in one hundred feet. The countless predecessors of this play hardly warrant it the space it occupies. The rest of the two reels is also a pot-pourri of material that has been seen often before. There is the scene in the saloon where the brother is shot over a game of chance; the well-known race for the homestead; all the old "Western" expedients to which most audiences have become somewhat accustomed. The acting was of the average, if a little hasty at times; the settings, with a few beautiful exceptions, were simply indicative of the Western surroundings, and the photography was the one best thing about the offering. It seems strange that the Indian band should have slaughtered the whole wagon train, while later the one wagon not only withstood, but even almost destroyed the whole band of Indians.

Going West, the little girl, her brother, and his little friend, and their mother and father join a long train headed towards the setting sun. After the attack the children make their way to the settlement and twenty years elapse. The girl's brother is killed by a desperado and the latter joins in a homestead rush. The friend returns from the East and gets the consent of the father to marry the girl. Lonesome, the old man wanders to where the mother is buried. This happens to be on the piece of ground that the desperado wants. The father would be killed but for the timely arrival of the daughter and future son-in-law. F.

"THE SPELLBOUND MULTITUDE"

Number 9 of the Adventures of Kathlyn. Produced by F. Grandin from the Story by Harold MacGrath. Released April 20.

Kathlyn ..... Kathlyn Williams
Colonel Hare ..... Lafayette McKee
Bruce ..... Thomas Santschi
Prince Umballah ..... Charles Clary
Hamadal ..... Horace Carpenter
Pundits ..... Goldie Colwell
Winnie ..... Miss Sackville

It seems as though, with the completion of the eighth picture, that all that could be said in praise of these pictures had been said. Perhaps the setting and scenario in this, the ninth of the jungle dramas in the series, does not excel its predecessors, although certainly not falling a whit behind the best of them. But in the acting, or, rather in the bravery of the actors, the picture far outstrips any of the others. After continuing in the same strain of adventures as heretofore witnessed (and one of the points in this series is that it not only starts where the last one left off, but also puts the spectator who has not witnessed the others in sufficient touch with the situation), the last reel finds them dressed as animal trainers, and this compels them, particularly Miss Williams, to enter the cage with the lions. One of the faults in this scene as with several others was that the scope of the pictures was so large that close-up views were impossible. In the matter of settings the Oriental gorgeousness was again apparent, and all the old scenes, with the addition of new ones each time, helped the offering on its quick way. The characters, by now old friends, appeal as new ones could never do. More intimate acting is possible where a certain character is known and well known to its audience. Two new adventures fill this offering.

Winnie, sister to Kathlyn, is forcibly crowned and proclaimed Queen by the Prince. She is confined in the harem, a constrained ruler. The others are meanwhile outside waiting an opportunity to rescue her. Kathlyn attempts to help her sister to escape by posing as a woman doctor, but her ruse is discovered and she is bound to the stake in the road, preparatory to having the Car of Juggernaut crush her in its deathly descent down the road. Her friends rescue her in the nick of time, as the huge car rolls on. Then they decide upon the plan of giving a performance with their trained animals so as to gain their way into the palace. All the kingdom turns out on the huge amphitheater to watch the performance, and the Queen announces her intention of entering the cage, emboldened, she says, by the fearless feats of the other woman. In the cage a trap door springs and gives them access to the tunnel that has been carefully dug by the friends of Kathlyn. They disappear and the installment ends. F.

"THE OPIUM SMUGGLERS"

Three-Reel Feature Photoplay Produced by the Gaumont Company. Released May 2.

The very title of it suggests nothing more pretentious than a melodrama, and it lives up to its title and this expectation fully. It is a melodrama with plenty of hair-breadth adventures, but what raises it out of the "melo" distinction, or occasional opprobrium, is the way in which it is staged. Some of the settings were marvelous productions of not only scenic art but of photography as well. Using these two arts side by side, the director in this offering has achieved another triumph of the film picture. Since there were no very dramatic moments no great acting could be attempted, although in the few brief moments afforded them the actors, especially the women, displayed a great deal of latent talent. The man and his wife are given the task of arresting the gang of opium smugglers. This he does by disguising himself as a Chinaman and speedily getting on terms of intimate acquaintance with the gang. However, they recognize his disguise, and the next opportunity they get, seize him and his wife and tie him to the deck of the boat with a burning fuse alongside of him leading to a keg of gunpowder, while they take his wife with them. She escapes down a cliff, while he also manages to get loose before the explosion and to swim ashore. Here his wife finds him. They get the police, and the wife leads them to the den of the smugglers which she discovered. The den is destroyed by the machine guns on the police tug, and the shelling of the house is a very picturesque ending to a satisfactory film. F.

"THE WARRIOR MAID"

Number 10 in "The Adventures of Kathlyn." Produced by the Selig Company under the Direction of F. Grandin. Story by Harold MacGrath.

Kathlyn ..... Kathlyn Williams
Colonel Hare ..... Lafayette McKee
Bruce ..... Thomas Santschi
Umballah ..... Charles Clary
Hamadal ..... Horace Carpenter
Pundits ..... Goldie Colwell

The next installment of the adventure serial. A few subtitles to explain the situation to any unfortunate laggard and the film is off on its usual stretch of adventures.

In all offerings heretofore Kathlyn has been the mobile heroine, while in this one her opportunity comes for some real dramatic work. Not only that, but she takes the part of a kind of modern Joan of Arc. She and all the rest of the characters are highly commendable for the believable atmosphere they create. The play is Indian in every scene and in every sense. Sets that are wonderfully reminiscent of that ancient land are shown in profusion, for with each added installment there is an added set or two and the reuse of the old ones gives the director a most remarkable variety of background at his command, which combined with a scenario that contains, if possible, even more adventure than ever, makes the whole probably the best of the series.

Kathlyn and her sister escape from the palace and seek refuge in the house of the banker. There they plan to start an uprising and to make the principality a republic. To this end they hire some of the palace guards. In the act of seizing the palace the guards turn to the other side and Bruce and the father of Kathlyn are imprisoned. Kathlyn, in a shining suit of armor, leads the rescue, and all are saved. But the lions escape, and Kathlyn is caught on the balcony of a house which is set on fire by the natives, while the lions prowling inside the house shut off her escape by means of the stairs. To be continued. F.

"THE FRINGE ON THE GLOVE"

Two-Part Feature Photoplay Produced by the Kalem Company. Released May 18.

Bob Heath ..... Carlyle Blackwell
Jack Dare, his chum ..... R. C. Hadley
Adele ..... Nora Gerber
Hawkins, watchman ..... Chance B. Ward

Every effort is made in this two-reel offering to keep away from the sensational type of picture, and there is enough of artistic and emotional basis to the offering to make this a fact. Otherwise it is a love story with Carlyle Blackwell in the romantic part. At the same time the scenario keeps away somewhat from the strictly banal plots and procedures of the average output, and the picture runs smoothly and quickly to a thirty minutes of enjoyment. The scenes, which are supposed to take place in Canada, are well pictured.

Jack and Bob are roommates. Bob is engaged to a girl, but is obliged to go to the nearest metropolis in connection with the real estate business. He opens an office there and apparently forgets the girl. This is the part of the story that needs the most credence. At any rate, Jack at home uses the money of the firm to speculate in the market. He persuades the girl to marry him, and they take their honeymoon in the same city where Bob is established. They meet and Bob helps Jack out of his financial difficulties, at the same time commiserating over the loss of the girl. Bob loses his fortune, takes a place in the Mounted Police, and is assigned his old district. A watchman catches Jack in the act of robbing his employers' safe for the last time, and in the struggle the watchman is killed. Bob rides up, and by a piece of glove fringe in the clenched hand of the dead man is able to prove the guilt of Jack. The latter is led away, while Bob and the girl hopelessly acknowledge their love. F.

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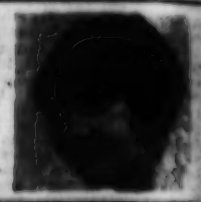

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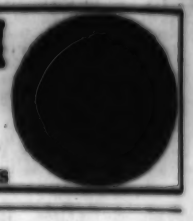
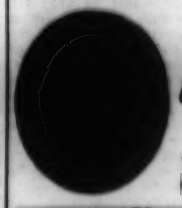


WEBSTER CULLISON
AMERICAN-ECLAIR DIRECTOR
Release—CABALLERROS WAY
Coming—STIRRUP BROTHER
LUCIE K. VILLA, LEADS
MANAGING DIRECTOR, WESTERN BRANCH
TUCSON, ARIZONA

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
ADDRESS SCREEN CLUB

ARTHUR HOUSMAN
WILLIAM WADSWORTH
EDISON PICTURES
COMEDIES



LUBIN FILMS
LILIE LESLIE
Direction of JOS. W. SMILEY
Lubin Studio, Phila., Pa.
Coming Releases—The Pythoness The Sorceress Triumph of Sin

DIRECTOR AND LEADING MAN
JOHN E. INCE
Address all communications care Lubin Studio, Phila., Pa.
Current Releases—THE GREATER TREASURE (Two Parts)—OFFICER JIM (Three Parts)—WILL BLOOD TELL?—IN THE NORTHLAND (Two Parts)—THE CROWNING GLORY (Two Parts)

Jim Barron in Chas. Klein's "The Dominion of Men"—3 Parts
James Darwin in Chas. Klein's "The Gentleman"—3 Parts
When Conscience Calls"—3 Parts
EARL METCALFE
LUBIN
DIRECTION OF GEO. W. TERWILLIGER
Southern Studio—St. Augustine, Fla.

LOUISE HUFF
LEADS
Direction of EDGAR JONES
LUBIN FILMS

EDGAR JONES
DIRECTOR—LEADS
LUBIN FILMS
Release: The Struggle Everlasting—2 Parts—June 12, '14

BIOGRAPH FILMS

FOR THE WEEK COMMENCING MAY 18th, 1914

MONDAY

THE FATHER'S SCAPEGOAT

Evil to Another Reverts to the Author

THURSDAY

ROMEO AND JULIET
and
PERCY, THE LADY-KILLER

Farce Comedies

SATURDAY

THE ROAD TO PLAINDALE

How Two Lives Left the Broad Highway of Restless Desire and Luxury

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

Seraphina's Love Affair (Edison, May 20).—The half real of tragic-comedy, sometimes one, and then changing swiftly to the other. It is a story of the simple but honest country girl as played by May Abbey against the wiles of the shrewder Augustus Phillips as the trickster city sport. He goes to the country to escape police inspection and hearts at the house of the simple orphan. He persuades her to elope with him and to steal her foster-father's earnings. Then he tries to escape her in a buggy, but the horse upsets and he is killed. She recovers the wallet with the money and returns it to the proper owner. Ray Mason, Jessie Stevens, Edwin Clarke, are among those in the cast. Charles Kay is the director. It ends rather inconclusively and is joined on the same reel with Three Graces and a Heathen Chinee.

The Coward and the Man (Edison, May 19).—There are an astonishing number of characters in this one-reel drama, most of them principals, and while they are all clearly enough developed, there seems to be so many of them that they block the action of the plot. So different are they brought out, and though the plot tries to arouse some sentiment, due to the dramatic nature of the material, and the failure to concentrate on any one point, the play fails to thrill when it does have the attention fairly well centered. The picture has been set with unusual care, is fairly well photographed, and leaves to the credit of the players. Charles Ogle, John Brennan, Joseph W. Girard, Captain Denis Ward, Robert Brower, Miriam Nesbitt, Edwin Clark, William Bechtel, Edna Hamel, Walter Cowdry, and Nellie Grant. Ashley Miller is not only the author but also the director. The man out of work asks the rich but crooked financier for a job, and the latter, taking advantage of the presence of a policeman, first strikes the poor man and later has him arrested. Having served his three months in jail the man happens to meet a widow whom the financier has refused assistance and has reduced to penniless conditions. The son of the financier chances to get work, and the poor man gets the financier to meet him at a certain dark corner of the alley to receive the money. There he proves his own innocence and the financier's criminality by giving him back the money, and after returning the reward offered, the financier miraculously promises to reform.

The Light on the Wall (Kinao, May 19).—Number four in the series of "The Man Who Disappeared," the one-reel adventure dramas that are from the scripts by Richard Washburn Child, and are being acted in the lead by Harry Benham. This offering is a good criminal drama, contains enough of the mysterious element to give it emotional attention, and is fairly well acted. The principal concern at the end seems to be that the end has come. It is no romance with sentiment, as unfortunately many seem to every reader, as filled with murder in every turn that, added to the fact that the only interest in the main characters as the hero is a continuation of the last adventure in which he appeared, leaves the end of the picture a blank. Charles Ogle, William Bechtel, Miriam Nesbitt, Charles Arling, Marion Sunshine, and Harry Benham are the members of the cast. There are a number of scenes in it that are spectacular, but their reality is brightly pictured, and we are looking for words of praise for the last part of the exciting story of underworld activities. Harrison, the man who disappeared, returns from the city of crime to interrupt the villain's plans for the last installment, that the good are often left to their own devices to find out, and therefore, goes to their den, and promises to help them in their revenge on the girl, hoping to thwart their designs. They, however, are suspicious of him, and find the letter from the girl in his pocket. In the resulting fight aboard the scow he manages to escape after a desperate and heart-thrilling encounter. The hand put on "ad" in the paper, signing his name, and Harrison is just too late to save the girl from entering the trap. Harrison and the girl are both bound to the same room, but by dazzling a pocket mirror into the eyes across the street he manages to attract the attention of the proprietors, who come into the room, unbind them.

A Knight of Trouble (Selig, May 1).—Frank X. Finnegan wrote the scenario of which the caption will say a few words, for the author never dreamed he would be able to get half of what's in them, then the name of the girl comes after him. There is romance with the others after him, leads to a "mellow" scene, and is finally hauled to the police station. Here her father gives his consent. Produced by W. Jackson, with Edna Foster, Maxwell Karger, Frank Weed, and Charles Hamlin in the cast. This short comedy toes the mark for the laugh, for upset with its queer composition that will bring forth a few laughs. It is rather well pictured and begins the reel with the first that failed.

The Plot That Failed (Selig, May 1).—While this was doubtless one of the first plots that was ever produced on the screen, this short comedy, where the wife sends a cook home and the husband mistakes her for his mother-in-law, still brings forth a good deal of humor, and is an ever pregnant subject of mirth. Not only that, but it is well filmed and clearly acted. It is on a bearth with A Knight of Trouble.

The Gateway (Lubin, May 1).—Just as a spectacle leading to the unity of an story the scenario on this one-reel showing, an adventure episode about through to the end. It would be the most vital action in a two-reel plot, and relying the modernizing on the two-reel offering of the moving picture public. The scenario with its neat exciting and well-pictured story. Usually this would be the crux of a two-reel offering, and the result is that it makes a fine one reeler. It brims with action, is well staged in every department, and presented by Velma Whitman, Thomas Persons, Raymond Gallagher, William Bertram, Fred Smith, H. C. Francis, and J. Barney, who are the principals in the cast, which was directed by Jack O'Brien from the script by W. H. Nickey. The plot is the old affair of a woman's honor, and the girl in the case is requested to meet Smith, and in the meeting before her at a signal from the chairman of the board which is investigating her accounts, his friend, Jackson, enters to accuse him, and under the rotating detective. He persuades the girl away after locking the detective in a trunk, and a few more exciting moments follow, when the board receives a letter from the chairman, saying that he has left with the girl—and that she must send herself to the charge in order to shield her father, who fell short.

"Hasty Bill" Hockey and Pathos (Majestic, April 30).—With these it is a mark of a film by the director, the short comedy serves to introduce the various actors and the outdoor scenes, which, though not elaborate, are pleasing. The story is of the old-fashioned order, but is entertaining enough to hold the audience's attention, and is a well-done piece of work. "Hasty Bill," who turns detective for the week.

GILES R. WARREN

Author and Producer of Feature Films

Whitman Features Co. Cliffside, N. J.

ANNA LUTHER

LUBIN

Edwin August

Star, Producer, Author

Gold Seal Films *Universal*

LUBIN PHOTOPLAYS

ELEANOR BLANCHARD

CHARACTER LEADS

Direction of Joseph W. Smiley

FRANK POWELL

Producer of Features Pathé Frères

FRANK H. CRANE

DIRECTOR UNIVERSAL CO.

THE WILLIAMS PRINTING COMPANY, NEW YORK